

**WHAM!
LEO'S NEW
HIGH-KICK
SEASON IS
IN FULL SWING!**



**IT'S SWELL FUN PLAYING
BALL WITH LEO OF M-G-M...
AS THE NEW SEASON'S HITS
WILL PROVE**

The Citadel . . . The Great Waltz . . . Honolulu . . .
Out West with the Hardys . . . Sweethearts . . .
Young Dr. Kildare . . . Stand Up and Fight . . .
Adventures of Huckleberry Finn . . . Serenade . . .
Fast and Loose . . . The Ice Follies of 1939 . . .
Let Freedom Ring . . . The Hardys Ride High . . .
Ask a Policeman . . . Sergeant Madden . . . The
Lambeth Walk . . . Idiot's Delight . . . Lucky Night . . .
Goodbye Mr. Chips ! . . . Tarzan Finds a Son ! . . .
It's a Wonderful World . . . Calling Dr. Kildare . . .
Andy Hardy Gets Spring Fever . . . The Women . . .
On Borrowed Time . . . Lady of the Tropics . . .
The Wizard of Oz . . . Gone with the Wind . . .
And more and more and more !



BLIMEY, MR DAWES!

"SHIPYARD SALLY" AIN'T 'ARF A SMASHER!

BEN JAY CINEMAS,
Wardour Street, W.1.

Dear Sutton Dawes,

Blimey, this new Gracie Fields picture, "SHIPYARD SALLY," ain't 'arf a smasher!

I have just played this at the Elite, St. Leonards, and the Palace, Lowestoft, to tremendous business, beating everything since the theatres have been built. Not only did this film "click" at the box-office, but the public just ate it up.

Great Yarmouth will soon be playing its return date and it will surprise me if it does not beat its first-run business, which was phenomenal.

Following on the success of "THE LITTLE PRINCESS" and "JESSE JAMES," I am indeed happy to congratulate you on your marvellous line-up of product.

Sincerely yours,
(signed) BEN JAY.

**GREATEST BOX - OFFICE
CERTAINTY EVER KNOWN**

PALLADIUM CINEMA,
Paignton.

Dear Mr. Rogers,

"Shipyard Sally."

Now that we are nearing the end of the second week on the above, I would like to take this opportunity of thanking you for this booking which I consider is the greatest box-office certainty ever known. Never before in my long experience have I known a film to receive such terrific applause that this receives at each presentation, and am now looking forward to the third week's run.

Yesterday was our best day and incidentally smashed all previous records for the house. No other film could have beaten tropical weather and extensive local attractions such as Regattas, Fairs, etc., like this has done.

Thanking you,
Yours faithfully,
(signed) J. E. WOBBER,
Manager.

**These are a few of the pre-release reports. Just wait for the
GENERAL RELEASE on OCTOBER 16.**

LONDESBOROUGH & CAPITOL
(Scarborough) Ltd., LEEDS.

Dear Mr. Dawes,

Congratulations. We have just concluded an exceptional week's business at the Capitol, Scarborough, with "SHIPYARD SALLY," your latest Gracie Fields picture.

We have played to capacity houses at each performance and the theatre receipts approximate a record.

This is the type of picture we want—let us have more like it.

Yours faithfully,
(signed) G. H. LEUTY,
Director.

WONDERFUL BUSINESS

DREAMLAND PARK,
Margate.

Dear Mr. Wesson,

Despite crises and unsettling news, I am delighted to report wonderful business with "SHIPYARD SALLY." Gracie proves herself again exceptionally box-office.

Thank you.

Yours faithfully,
p.p. Margate Estates Co. Ltd.,
(signed) H. FINCH,
Cinema and Ballroom Manager.

ASTOUNDING

BRANCH MANAGER'S REPORT.

I am now in a position to advise you of the business that the pre-releases are grossing in the various seasonal situations. The film that has broken all records is Gracie Fields' "SHIPYARD SALLY." The figures have been astounding. Douglas, I.O.M., completed a first week's playing time at the Strand Picture House and did tremendous business. The Exhibitor concerned immediately found me another season date, as he contends that this will be his biggest bet this season. The same success has attended the showing of this subject at Llandudno and Colwyn Bay. We have taken on this film better money than we have ever received before on a Gracie Fields picture.



20th
CENTURY
FOX

WAR-TIME KINEMA RESTRICTIONS

See page 5

Kinematograph WEEKLY

No. 1689

Thursday, August 31, 1939.

Vol. 270

KINE. WEEKLY SHOWMANSHIP COMPETITION RESULT

See page 29

BUSINESS AS USUAL AT STUDIOS

CONTINUANCE OF BRITISH PRODUCTION TO BE ATTEMPTED

BUSINESS as usual will be attempted by British producers in the event of war.

Already, however, difficulties have arisen as regards floor space. Four studios have been scheduled for national purposes, and on the outbreak of hostilities others may be commandeered.

Unless conscription is brought in it is considered that the present technical man power will not be seriously affected.

Every effort will be made in the event of war to ensure a continuance of British production.

Although many tentative arrangements have been made for war-time picture making, executives complain that they are working largely in the dark for the Government has given no indication as to the extent to which production will be possible.

Apart from the disadvantages of working in studios upon the edge of an air raid danger area there is the yet more difficult problem of man-power to be considered. A number of technicians and other employees are on service, and upon the outbreak of hostilities the number of skilled workers will be further reduced. Another important factor is likely to be the availability of studio space.

Already a number of the smaller studios have been earmarked for national purposes. These include Rock, Highbury, Twickenham and Riverside.

Lloyds at Pinewood

At Pinewood the administration offices are now occupied by Lloyds, probably considerable office space at Denham will also be utilised. Neither of these arrangements at Pinewood or Denham, however, will affect the producing facilities of the active floor space.

Alexander Korda is completing "Thief of Baghdad" and location work has started on the Merle Oberon picture "Sinners," which goes on the floor next week.

Harry Cohn has announced that Columbia will continue, and Irving Asher states that his preparations are almost ready for the production within eight days of "What Immortal Hand," starring Elizabeth Allan. M-G-M British is continuing with preparatory work on "Busman's Holiday," which starts at Denham on September 11.

Edward Black states that on the outbreak of war Gainsborough may close for a day or two to permit their staff to evacuate their families and will then continue production if permitted by the Government. Shepherd's Bush is being equipped for big-scale production and will most probably be employed as well as or as an alternative to Islington.

Production will be continued as long as possible at Ealing, Teddington, M.P. and at Nettlefolds.

The Wembley plant is being removed in readiness for the use of the premises as headquarters for 20th Century-Fox. British Lion is arranging to evacuate to Beaconsfield.

Elstree's Annual Closure

No arrangements have been made by Associated British in regard to Elstree, which is in the middle of its summer closure and is not scheduled to open until about September 15.

Walter Mycroft stated that at the moment no alteration of plans is contemplated. His 1939-40 programme of production was ready and would doubtless be started according to schedule.

A series of new films is announced by Mario Zampi for production at Sound City starting next month.

BELFAST ORDER ON REISSUES

Must be Passed Again

Belfast Corporation insists that every time a film which has been passed by them but not by the British Board of Film Censors is reissued in the city it shall be submitted to the Police Committee.

To conform with this new regulation Harry Murray, of the Hippodrome, Belfast, was required to re-submit "Damaged Lives," which was passed four years ago. The film was shown to the Police Committee, although there was only one new member on the committee and was again passed.

Following this decision Harry Murray, in connection with Raymond Stross, Columbia Northern Ireland manager, arranged a special preview which was attended by the Lord Mayor of Belfast and prominent civic authorities.



D. E. GRIFFITHS, President of the K.R.S.

Staff "Axings" at Teddington

TWENTY STUDIO PEOPLE OUT

Some twenty members of the Warner studio staff at Teddington are now unemployed as the result of recent crisis "axing." Those affected include several well-known members of the organisation.

Following hard upon the pronouncement by Harry Warner that big-scale production with Hollywood stars was part of the firm's immediate future policy, this step has come as something of an unexpected shock.

Current production under Sam Sax has not been suspended. On the contrary, it is continuing. The Max Miller comedy scheduled for the next few weeks has, in fact, only just begun. It is therefore difficult to assess the real motives behind the dismissals, especially in view of the new programmes announced, both by Mr. Sax two months ago and by Mr. Warner last week.

A.R.P. TRAINING AT BIRMINGHAM

Special Equipment for City Kinemas

By Saturday each licensee and chief of staff of every Birmingham kinema will have been trained for dealing with incendiary bombs.

A further A.R.P. course for the remainder of the staff will be held at Birmingham Paramount Theatre next week, and at a general meeting of the Birmingham and Midland Branch of the C.E.A. the Secretary was requested to arrange for the training of licensees and senior members of kinema staffs outside the city area.

Special equipment required has been scheduled for all city kinemas. On delivery managers should immediately notify the fire brigade for advice as to fixing.

The meeting expressed appreciation of the valuable assistance given by the Chief Officer and efficient training methods of District Officer J. Woods.

BROMYARD HALL TO BE REBUILT

Plans for the entire reconstruction of the Plaza, Bromyard, Herefordshire, have been passed by the County Council Entertainment Committee.

B. Longfield, who controls the existing kinema, told the Committee that he was proposing to pull the old kinema down and build a new one on the site. The plans, prepared by H. Skyrme, allowed for a brick-built building to seat 86 in the balcony and 208 in the auditorium.

Approval of the plans was conditional upon completion of the new kinema within nine months.

SUNDAY FILMS AT BATHING POOL

For the first time recreational films will be exhibited at a Scottish swimming pool on Sundays.

Scottish Instructional Films will treat swimmers at Cumnock open-air pool to an exhibition of swimming, athletic and golf pictures featuring Willie Burns, Scottish aquatic expert; Sam Beattie, the sprinter and jumper; and the noted golfers, Jack McLean and James Bruen.

TRADE PLANS FOR EVACUATION

Where Renting Companies Will Go

K.R.S. AND C.E.A. NAME THEIR HEADQUARTERS

PLANS first formulated as far back as May last for removing film companies personnel and records outside the London area during a war period have been speeded up during the past week.

In some cases, the actual physical handling of films, despatch, and examination is being carried on in premises some distance from offices of administration.

Wardour Street is likely to be for the first time in its film history almost entirely unassociated with the picture business, should war break out.

The combustible nature of cinematograph film necessitated its removal from a crowded London centre to points well outside that area. It will be remembered that last September, when an earlier crisis threatened, hurried steps were taken to remove films from the renting companies' vaults.

It is understood that negotiations for the acquisition of Langley Park have been proceeding for the housing of the Kinematograph Renters' Society and the British Board of Film Censors, while the activities of the Cinematograph Exhibitors' Association may have their centre at Reading.

Renting companies with production centres are transferring their actual film distribution to the studios and works connected with them. Thus Twentieth Century-Fox will operate from the Fox Studio, Wembley; Warner's from Teddington Studios; A.B.F.D. from the A.T.P. Studios at Ealing; British Lion from the Beaconsfield Studios of the company; Butcher's Film Service from the Nettlefold Studios at Walton-on-Thames; A.B.P.C. and Pathe Pictures from Welwyn; Paramount, so far

as films are concerned, from the laboratories at Acton.

M-G-M's examination and dispatch will be handled at Denham, with administration at Rickmansworth; United Artists will administer from Gerrards Cross, with film centre at Denham; RKO-Radio will remain at Dean House, Dean Street, for administration, with films handled at Elstree; Denham and Newbury will respectively deal with films and administration of G.F.D. and Universal, while the Rock Studios will probably house the films of Grand National and Anglo-American.

On the exhibiting side, the booking and theatre publicity departments of Gaumont-British have premises for their use at Crediton. Plans of A.B.C. and Odeon are not yet disclosed.

Other companies are going farther afield in the event of an emergency. Columbia headquarters will be at Wadhurst Castle, near Tunbridge Wells; Grand National will operate from Cheltenham.

Film transport will have its London headquarters at Willesden, where Mr. Green is group manager. Films brought here will be conveyed to the various renters' premises without delay.

Trade Shows During War Period

PROBLEM OF FILMS ACT REQUIREMENT B.O.T. MAY OVERLOOK BREACHES

THE difficulty of holding Trade shows during a war period is engaging the attention of renter executives, particularly those who have made arrangements for the transfer of the whole or part of their headquarters to the country.

The point has been submitted by the KINE to the Board of Trade, an official of which hinted that in an emergency, the Trade show provisions of the Films Act of 1938 would probably not be insisted upon. Consideration would also be given to any difficulties arising in connection with other sections of the Act.

Plans made by renting houses to occupy premises outside the London area during a period of hostilities bring into prominence a difficulty which arises in the administration of the Cinematograph Films Act, 1938, in relation to Trade shows.

Section 44 of the Act which deals with interpretation says, that—
"Trade shown," in relation to a film, means:—

- (a) Displayed within the administrative County of London to exhibitors or their agents in a building, and under conditions, allowing for the satisfactory reviewing of the film . . . the display not being open to any member of the public on payment;
- (b) displayed to exhibitors . . . on the one occasion on which the film is exhibited to the public . . . during the first four consecutive days on which the film is so exhibited. . . .

Should London be evacuated on a large scale and renters' offices be distributed over a wide area of the country it would obviously be impossible to meet the requirements of the Act as regards (a).

To clarify this position the KINE made contact with the Board of Trade Films Department (discovering, incidentally, that the department was almost non-existent, officials having been transferred to other departments).

An official who remained stated, however, that in his opinion, although he was without definite instructions—the matter not having been considered—in the special circumstances which would arise during a

period of hostilities, the exact carrying out of the conditions regarding Trade show would not be insisted upon if it were found impossible to fulfil them. Common-sense would obtain in dealing with the situation.

For the time being the Films Department of the Board of Trade is not functioning, the more important departments of the Board demanding the withdrawal from the films department of the bulk of its personnel.

It is presumed that the requirements of the Act regarding seven days' notice of Trade show will also be viewed by the Board without too strict an insistence upon exact fulfilment.

APPLYING FOR A LICENCE New Warwick C.C. Rule

Warwickshire C.C. Licensing Committee has amended the regulations under the Cinematograph Act, 1909, to provide that the notice, which the applicant is required to erect on the site when he makes application for a licence for a new kinema which he proposes to build, should give more information to the public than is required by the regulation in its present form.

The Committee considers that the notice should state that an application has been made to the council and that the date, time and place of the meeting should be given. Further, the notice should state that objections or representations should be sent in writing to the clerk to the council not later than a specified date.

KINEMATOGRAF
WEEKLYEDITORIAL AND GENERAL OFFICES
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THE DISPERSAL

WHEN the possibilities of evacuating film companies from the concentrated area of Wardour Street in the event of an outbreak of war was first considered, there can have been very few who imagined that the dispersal would be so widespread as seems to be the case to-day. True, the substituted premises have not yet had to be occupied, and hopes are sincerely—almost devoutly—expressed that the precautions taken may not have to be implemented.

It cannot help towards easy working in the Industry if, when cinemas are again allowed to open and films are required by exhibitors again, the various offices are separated by fifty, a hundred or two hundred miles. Even the facile communication by telephone within a radius of ten miles or so becomes very delaying and vexatious when trunk systems have to be linked up and Government demands upon the lines assume priority.

One is tempted to wonder, too, what would be the effect of war conditions upon exhibitor-renter relationships; the Trade show would at least be rid of most of its deadheads (even if Trade shows could be conveniently held); the double-feature programme would go—and possibly never return; it might happen that changes in the system of film bookings might become imperative.

What would happen to cinema staffs? Kinemas closed and staffs dismissed might mean a difficulty of securing the same personnel when reopening is allowed, while the demand of the authorities that two people shall be allotted to 250 seats as fire wardens necessitates the employment of individuals with experience of tactfully handling audiences—not an easy task.

Meanwhile, what is needed is some co-ordination of the various conflicting policies which the war fear has dictated. It is obvious from surveys detailed in our editorial pages that no attempt has been made to frame a business programme to enable the exhibitor to carry on in the event of war. It is time the C.E.A. and K.R.S. got down to realities.

ACHIEVEMENT

FEW executives in the Film Industry in recent years have been held in such high personal esteem as David Griffiths, who retired from the control of First National Film Distributors on its merging with Warner Brothers. Already the conviction is being widely expressed that his gifts of patience and persuasiveness, of unswerving devotion to a cause and painstaking effort should not be lost to the Industry.

Out of the innumerable conflicting opinions and interests represented at the meetings held in connection with the Film Tax protest he was able to conjure a unified case and present it with such skill and conviction that a happy issue resulted in the removal of the imposed burden and the winning of loyal support by his friendly demeanour.

From time to time the appointment of a leader of the whole Industry in this country has been mooted. Were such a suggestion put forward at the present moment the name of David Griffiths would spring immediately to every lip; not only of those within the three sections of the Industry which he has helped to unify, but of those just beyond its borders whose case he presented so admirably before the Chancellor of the Exchequer.

Long
Shots

HARRY WARNER, VISIONARY—F.N.'s EXHIBITION
—DINNER TO THE DUKE—"STANLEY
LIVINGSTONE" PREMIERE—
ARTHUR TAYLOR'S RUN HOME
—TELEVISION KINEMAS

BUSINESS man and visionary combined were revealed in Harry Warner during an interview lasting an hour and a half which I had with him last Friday. The foresight which caused him to terminate business with Germany eight years ago, and the democratic instinct which compels warm admiration of Great Britain's ideals are combined with a shrewd judgment of world politics.

HIS talk ranged over world history and affairs, Egypt 4,000 years ago, Rome and Greece at the beginning of the Christian era, and underlying it all was the hatred of all who would impose a slave mentality upon men and prevent free growth of the spirit of the individual.

THE plans for big pictures at the Teddington studios which he outlined are set out on another page, and Mr. Warner, who was due to return to America yesterday, is taking with him a story of the rise of the Cunard shipping company with a view to its eventual production as a Warner picture.

ALTHOUGH the official announcement of the Warner-First National merger caused little surprise, the actual details of the new arrangement were somewhat unexpected. The trade thoroughly endorsed the ungrudging tribute to the work of D. E. Griffiths, who, although not unwilling to be relieved of the responsibilities of the presidency of the K.R.S., has intimated his willingness to conform with the happy suggestion made by Harry Warner.

MAX MILDNER'S elevation to the control of the joint organisations is a fitting recognition to the excellent work he has put in on behalf of Warner's. He has never spared himself, as all who knew him during those early and hectic days of his appointment will bear witness. His recent work in connection with the Warner Theatre was largely responsible for the successful launching of the enterprise. My congratulations, Max.

ONE aspect of the fusion is not quite so happy, and although what is really a momentous development in the Industry has been overshadowed by the gravity of the international situation, its effect has proved a minor calamity for many others whom it has personally affected. It is particularly sad to hear of so many old-timers, whose average length of service must be in the neighbourhood of 12 to 13 years, being out of a job, particularly in the present state of world affairs. This is one of the tragedies inseparable from "rationalisation."

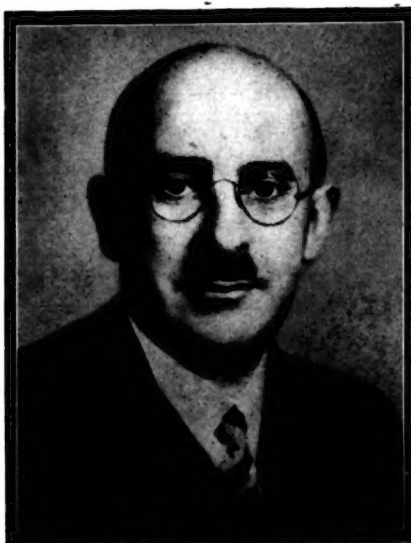
THE English Royal Family has by its ready patronage at film premieres for charity, and in many other ways, won the warm esteem of the cinematograph Industry, and has helped to elevate it in the public mind as providers of a worthy entertainment.

THIS being so, there is a particular quality in the dinner arranged by the President and Council of the Kinematograph Renters' Society to meet H.R.H. the Duke of Kent before his departure for Australia to take up his duties as Governor-General.

HIS Royal Highness has a lively interest in films, and, as Patron of the Royal Naval Film Corporation, has identified himself with the scheme for the provision of films for the Navy, in which the members of the K.R.S. have borne a very helpful part. It is much to be hoped that the international situation will in no way prejudice the holding of the dinner, which is fixed for Tuesday next at Claridge's Hotel.

ALL our current dates are nowadays subject to the inevitable "international developments permitting," and with this proviso the European premiere of "Stanley and Livingstone" will take place on September 21 at the New Gallery, where arrangements are being made for a lengthy stay of this Darryl Zanuck \$500,000 production. Francis Harley tells me that the opening night will probably be a memorable occasion—all being well. Leaders of all branches of art, literature, church and stage are being included and their account of these celebrities will be recorded by British Movietone.

DROPPED in the other evening at the Gaumont, Finchley, and found myself assisting at a special preview of "Inspector Hornleigh on Holiday." Judging by its reception, this second Hornleigh subject is likely to prove another winner for 20th Century-Fox. There is a strong dramatic story but the producer has obviously (and successfully) gone out for comedy. The card upon which the audience was invited to express its opinion, with hardly an exception, recorded "excellent." Francis Harley, who was there with others of the executives, was naturally delighted with the reception of the picture.



OSCAR DEUTSCH,
whose optimism is evident in his building programme. Two Odeons, at Elm's End and Hendon, were opened this week

A LINE from W. D. H. McCullough, who was responsible for those admirably conceived "Point of View" subjects, tells me that, notwithstanding the European situation, the series is toddling along and that the next three editions will shortly be ready. This is all to the good; there are so few intelligent departures in film technique that we can ill afford to dispense with so courageous a venture as that represented by "Point of View."

YOU may remember the excellent Press accorded the initial series of "Point of View," but in case you don't they have all been collated in an admirably produced brochure which also contains pictures of the plant responsible for the productions. One point which should appeal to the practical exhibitor is the invitation issued by Ivan Scott, the producer, for ideas for future editions and constructive criticisms on the past.

PRODUCERS are already encountering snags owing to the national service call upon studio workers, but from Welwyn comes the first news of a director having to relinquish the megaphone as the result of being called up. This was Captain Walter Summers, who, in the midst of directing "Trader Spy," was ordered to report for duty with the R.A.F. The picture upon which there is about 10 days' work to be done will be finished by the producer, John Argyle. Another director is also being found for "Flight Cadet" which Summers was to have directed.

CARROL LEVIS attended Grand National's Liverpool Trade show of "Discoveries" on Tuesday, and went on to Manchester on Wednesday. Cocktail parties enabled the star of "Discoveries" to make the personal acquaintance of local exhibitors. Jeffrey Bernard sent apologies for his absence from these functions, the crisis necessitating his remaining in London.

WEST End business has kept up in the past few days surprisingly well, although this has been chiefly noticeable in the cheaper-priced seats. In fact, what slump there is has been among the top-price tiers. On Tuesday night I found substantial attendances all round, thus proving that in times of crisis popular entertainment is something not lightly to be suppressed.

AMONG the many trade figures already in uniform I must include Sir Michael Bruce, who was carrying on with Odeon publicity on Tuesday in R.A.F. blue-grey as a pilot officer of London's balloon barrage. All "Mike's" many friends will wish him luck, knowing that his Service record is one of national value, but hoping that conditions will not remove him from the Trade sphere yet awhile.

ARTHUR TAYLOR, who returned from a Continental holiday on Monday, told me on Tuesday some interesting stories of his 1,800-mile journey by motor-car from Cannes. Provisions commandeered by the authorities, no bread at one of the stopping places, 4 a.m. calls-up for the soldiery, a thorough heartening of some French soldiery when told that England was 100 per cent. ready for any eventuality.

ST. JUAN was its gay self until a wet day came, he said, and people congregated in the hotels and had time to talk about war possibilities; then came depression. The following morning black troops dug trenches on the sea front, and one and all made tracks for home.

RALPH HANBURY, whom I contacted on Tuesday, is looking very fit as a result of his brief holiday at Shoreham. Through the crack of his door it looked as though he had plenty on his desk to keep him busy for a day or two, and with his big Trade show schedule ahead he doesn't look like easing off yet.

MY reference last week to the presence at the British Association Conference at Dundee of Oliver Bell, director of the British Film Institute failed, I think, to make it clear that his speech was but one of four addresses given on film matters. It is a significant tribute to the present status of the Industry that the psychological section of the B.A. is for the first time devoting a session to film topics.

IN addition to Mr. Bell's paper on entertainment films and adults, visitors at to-day's session heard the following speakers—Alexander Mackay, vice-president of the Scottish Educational Film Association, on "Films in School"; Dr. W. B. Inglis, of Glasgow University, on "Children and Entertainment Films"; and A. Cavalcanti, of the G.P.O. Film Unit, on "Propaganda and the Film." The reading of these papers will be supplemented on Saturday by a special matinee show of children's films.

THE idea of the performance, which has been arranged by the Scottish Film Council, in conjunction with the Scottish Educational Film Association and the Dundee Film Society, is to afford an opportunity of studying the reactions of children to a cinema programme. I can't help thinking, however, that the deliberations of our premier scientific body would have been materially aided had the co-operation also been invoked of the Dundee exhibitors, whose primary job it is to study juvenile reaction to entertainment films.

NORMAN LEEVERS, of Leever's, Rich and Co., the sound recording specialists, writing on the future of the sub-standard film, envisages a small type of theatre with a television and sub-standard film programme.

IN the first place, he says, the promotion of numbers of small kinemas equipped for television charging admission prices within the means of people who cannot at present afford individual sets, would develop a large and no doubt regular television audience. By a suitable copyright or royalty fee system, revenue could be collected from this source, which would be devoted to the improvement of the present television programmes, thus speeding up development in this field.

AS regards the sub-standard film part of the scheme, the opportunity at once arises for individual kinemas, which, because they could run profitably on smaller audiences, would be able to develop original ideas in programme matter, or specialise in material of more artistic or cultural value than that generally available in circuit houses.

WHILE the great bulk of the cinema public would, no doubt, still be found in the larger houses, the "intimate" theatres would provide a valuable barometer of tendencies in public taste, and would constantly encourage the improvement of that taste.

HENDERSON BLAND, the Christus of "From Manger to Cross," has published a book which, while mainly autobiography, concludes with a number of poems of merit from his pen. "Actor-Soldier—Poet" is the title, and its author is happily revealing in each section of the volume.

IRISH Republican activity brought the possibility of bomb damage to the door of Dudley West, the North Western C.E.A. Secretary, on Friday, when a woman cleaner discovered a spiral of smoke issuing from a letter box at the door of the building in which Dudley's offices are located.

THE caretaker was summoned, and sand and water were thrown through the letter box. Firemen broke open the door of the box to reveal several sticks of gelignite wrapped in paper. A light had been through the balloon. If the bomb had contained a detonator there is no doubt there would have been an explosion. Letters inside the box were charred slightly.

UNDER its powers to ban any matter depicting in an offensive manner matters of politics, the South African Censor Board refused permission for the screening of "Confessions of a Nazi Spy." The Board is its own judge as to what is offensive, but its decision is felt by some people to be influenced by a wish not to displease the Afrikaner element, among whom are individuals with a sneaking regard for anything Teutonic.

THE S. COLLIER.

CLOSE-UPS

By

Screencomber

ELIMINATION

THE trouble about writing a column of this type is that things said in a spirit of boisterous fun are apt to be taken seriously. For instance, when I suggested the other week that Elimination was the solution to all our trade problems I was only fooling, but the Government seems to have taken the Screencomber Elimination Scheme seriously, and in the event of hostilities intends to put it into force by closing down the cinemas and thus eliminating the film Trade with all its many problems, except, of course, the ever-present one of eating.

X MARKS THE SPOT

TALKING about hostilities, a number of exhibitors have been finding business so bad that what with crisis and heat-waves they are going nuts. Attempts have been made to get the Irish terrorists to park their bombs in the cinema cloakrooms, but the bhoys are responding very feebly to the appeal. In the case of air raids certain independents see a ray of hope and are planning to mount huge neon crosses on the roofs of their cinemas as a guide to enemy airmen.

CRISIS NEWS

THE chancelleries and hostilities of Wardour Street have been buzzing over the week-end as a result of the truculent demands of Herr Screencomber, the Mad Dog of Wardour Street. There have been much comings and goings. The comings starting at opening time and the goings at closing. Screencomber has demanded the right to drive a corridor through Film House, but the renters point out that this would be a blow to their freedom; as a counter proposal, however, they have offered to let him drive an ordinary third-class railway coach through and are now awaiting with some anxiety Herr Screencomber's reply.

It will not be easily forgotten that when the renters agreed to allow Screencomber to march into Wardour Street last September he stated categorically, "I have no further teetotal demands on Wardour Street." He and his Storm Troopers then proceeded to occupy the Round House, the Intrepid Fox, the Ship, the Bricklayer's Arms, the Blue Post and the George, and it is felt that the next move might be a demand for a right of way across the Oxford Street Corridor as far as the Black Horse, a move that would not be looked upon with equanimity either by Paramount or Fox-Twentieth Century. "All I want now," Herr Screencomber is reported to have stated, "is a place in the Sun." The barmaid at the Sun is quoted as saying, "Herr Screencomber's statement is quite inexplicable. There's his place right over there under the second table to the right."

Meanwhile, the Screencomber Filthy Shirts are marching forward to the inspired strains of the Screencomber "Hoarse Vocal Song."

THE HOARSE VOCAL SONG

Hail to Screencomber, our glorious Furor, Ale, and more ale, hear the ninepenny queue roar.

Give him some ale, cooling and succulent, Give him free beer and he won't become truculent.

And give him his way, in case he gets horridor, Give him a break with his Oxford Street corridor.

NON-AGGRESSION PACT SIGNED

IN an effort to shake the Renters, and because it is believed it may give his Propaganda Minister, Dr. Globules, a freer hand to concentrate on the Renters, Screencomber has signed a non-aggression pact with Marlene Dietrich, Garbo, Mae West, and Major Gale. The details of the pact are not yet fully known, but in the case of Garbo it is believed that he has agreed to omit all references to feet from this column. No reference, in the case of Dietrich, will be made to legs or London policemen, and Major Gale has called for a guarantee that all statements about red herring shall be omitted henceforth. The Mae West pact is still secret, and it is not known what Herr Screencomber has agreed not to refer to in her case. When interviewed Screencomber murmured cryptically something about going to the bust. This is taken to mean that he was not at all satisfied with the pact, and was going out for a snifter.

NO PACT WITH CRITICS

IN the meantime Madame Blahblah reports that Herr Screencomber has instructed Dr. Globules to intensify his campaign against the film critics in an effort to shake their standing with the Renters. Stories of caviare atrocities and of champagne pogroms are therefore being freely circulated. The situation on Wardour Street is tense, and it would be foolish to minimise its seriousness, but in the meantime the Renters are remaining calm, and have not, so far as can be traced, allowed themselves to be frightened or stampeded into demanding any flat rentals from exhibitors.

TRADE PRECAUTIONS IN WAR-TIME

Full Text of Home Office Memorandum

RESTRICTIONS ON KINEMAS

REGULATIONS regarding places of public entertainment during war-time, their closing during initial stages of a war and conditions which may be imposed when re-opening is allowed, are set out in a memorandum issued by the A.R.P. Department of the Home Office.

Precautions against splinter or blast damage in an auditorium, warnings to be given to an audience, and the restriction of lighting demanded are also set out in the memorandum.

In view of the grave danger involved in the assembly of large numbers of persons in places where it is not feasible to provide adequate protection against the effects of bombs, it has been decided that during the initial stages of a war all theatres, music-halls, cinemas, and other places of entertainment shall be closed throughout the country. Owners and managers must accordingly be prepared, if an emergency arises, to close them down at short notice on receipt of instructions from the police. The public will be notified of the closing by means of press and broadcast announcements.

Re-opening Possibilities

2. While the closing will, at the outset, be universal, it is contemplated that when experience has been gained of the nature and extent of the air attack it may be possible to permit places of entertainment to re-open, at any rate in those districts which are found to be least exposed to the risk of attack.

Possible Restrictions

3. If so, orders permitting re-opening would be made by the Air Raid Precautions Department and would apply to such areas as might be specified. Any such order would provide that the local authorities in the specified area might, after consultation with the Chief Officer of Police, prohibit the re-opening of any particular place of entertainment or may permit its re-opening subject to conditions, e.g., that the performances should be held only in daylight or that the number of the audience should be restricted. In deciding upon measures of this kind it would be necessary for the local authority to take into account the position and surroundings of the places of entertainment, more particularly as to the facilities which each could provide for its audiences to reach shelter on receipt of an air raid warning.

4. It is not proposed that it should be a condition of re-opening that the place of entertainment should itself provide shelter for the audience, but occupiers should be required to take reasonable steps to render the auditorium proof against splinters and blast and to provide shelter for the staff and performers.

Warning the Audience

5. When any place of entertainment has been re-opened, the management should be required to ensure that any air raid warning given in the course of a performance is immediately conveyed to the audience. It will not be possible to give warning by telephone, and it will accordingly be necessary for a member of the staff to be constantly stationed in the street or at some other point where he can hear the public warning signals. When a warning is received the audience should be informed verbally by the manager or some other responsible person from the stage, where he can be seen by the audience. If necessary an amplifier should be used. It should be made clear to the audience that the warning does not necessarily mean that a raid will take place, and that in any case it is not likely to occur for at least five minutes.

Five Minutes' Grace

6. The advice to be given to the audience must vary with the position of the building, and should be arranged in advance with the local police. Where a public shelter can be reached within five minutes, the audience generally should be advised to leave the building. Elsewhere the proper course will be to suggest to the audience that those of them who can reach their homes or other suitable shelter within a few minutes should do so, but that the rest should remain in the building, where they would be safer than in the streets. In such cases the entertainment should, if possible, be continued. Every precaution should be taken to re-assure the audience and to avoid panic.

Fire Parties on Duty

7. Steps should be taken to ensure that adequate equipment would be available on the premises for dealing with incendiary bombs, and arrangements should be made for a fire party to be constantly in attendance at the premises in an emergency, even when the premises may be closed to the public. Much useful information can be obtained from the "Manual of Safety Requirements in Theatres and Other Places of Public Entertainment," and the local fire brigade may be in a position to help with further advice, if necessary. Particulars as to appliances and watching arrangements can be obtained from A.R.P. Handbook No. 9, "Incendiary Bombs and Fire Precautions," but a rough basis for calculating the number of persons required for fire parties can be taken as two per 250 seats provided in the premises concerned. Steps should be taken to have the necessary equipment ready, and fire parties organised. If a trained fireman is not available on the staff, assistance may be obtainable from members of the Auxiliary Fire Service.

8. It is very desirable that the whole staff should also receive training in first aid and anti-gas precautions, and the local authority should, if necessary, be asked to make special arrangements for training at times when the staff is able to attend. The expenses of any such training will have to be met by the owner.

No External Lighting

9. Places of entertainment will be subject to the general lighting restrictions. The following points are of special importance—

(a) All external lights, illuminated advertisements and displays would have to be extinguished, as a permanent condition, throughout the war. Arrangements must accordingly be made to secure that, in the event of a sudden outbreak of hostilities, external lighting can be extinguished immediately on receipt of instruction from the police, or by a wireless announcement.

(b) If re-opening were permitted internal lighting required by the licensing authority in the interests of safety, e.g., lighting in passages and staircases used by the public for purposes of ingress and egress, would have to be maintained, but this and any other internal lighting would have to be completely screened so that no light was visible from outside. All windows, skylights, and other openings would have to be covered, and doors screened so that when opened they would not permit the passage of light.

It should be understood that the proposals set out in this Memorandum may have to be reviewed, and, if necessary, amended in the light of experience.

* Manual of Safety Requirements in Theatres and Other Places of Public Entertainment. To be obtained from H.M. Stationery Office. Price 2s. 6d., 2s. 9d. post free.

Jean Colin visited Weston-super-Mare on Friday for the opening of "The Mikado" and appeared on the stage of the Odeon, where the film is being shown. The star got a great reception from a crowded house when she was introduced by W. Johns, the Odeon manager.

Kinema Values and Crisis

OSCAR DEUTSCH EXPLAINS GOVERNMENT VIEW AT OPENING

OSCAR DEUTSCH did not allow the crisis to interfere with the opening of his new 1,500 seater, the Odeon, Hendon, on Monday, although he had earlier decided that the ceremony should be cancelled or postponed.

He explained why he had reversed his decision, why the ceremony was taking place, "in spite of Mr. Hitler," when he spoke from the stage, soon after the Deputy Mayor of Hendon (Ald. S. H. Egan, J.P.) had declared the theatre open.

Mr. Deutsch said that, in the Government's mind, the cinema was of very great value in helping people to battle through troublous times like the present, and because of this and his own feeling that it should be "business as usual" during a crisis, the opening was taking place.

Certainly the crisis did not prevent the presence of a completely packed audience or detract from the colour and ceremony of the opening. Pipers of the 1st Battalion of the Royal Scots Band led the party on to the stage, and afterwards the band gave a musical interlude.

In his opening speech, the Deputy Mayor, speaking as one who knew something of architecture, described the theatre as a credit to Hendon.

Mr. Deutsch, paying tribute to the architects (Messrs. H. W. Weedon) and builders (Berney and Marks, Ltd.), said that a month ago he visited the theatre and saw it in its final stages of completion. He expressed the view then that, in design and execution, it was a "perfect cinema," and his view was confirmed now.

The new Odeon stands on an important corner site near "The Burroughs," is built of natural brick with an ornamental side fin, and has interior decoration carried out in beige and light green shades.

The inaugural programme consisted of Paramount News, "Border Collie," the Disney cartoon, "Hockey Champ," and "Q Planes." The manager is J. S. Sutherland, who comes from the Odeon, Southall.

WARRINGTON APPLICATION

Warrington Watch Committee, on September 7, will consider an application for a provisional cinema licence for a building proposed to be erected at the corner of Beresford Street and Padgate Lane.

The committee will be prepared to receive representations regarding such applications, on receiving notice in writing addressed to the Town Clerk (W. E. E. Lockley).

Compulsory Car Parks in Belfast

IMPORTANT COURT RULING

THE Trade in Northern Ireland is following with close interest the fight between John Gaston, owner of the Curzon Cinema, Belfast, and the Belfast Corporation over plans for six shops on land which belongs to him adjoining the Majestic Cinema in Lisburn Road.

The corporation has rejected plans, claiming that the ground should be taken over by the cinema as a car park and also that there had been protests by local residents under the Town Planning Act.

Mr. Gaston pointed out that according to the law they could not compel the company owning the cinema to take the land nor could they force him to either sell it or leave it vacant. His plans were in order and he would therefore appeal to the Ministry of Home Affairs.

The Ministry upheld his appeal and ordered the corporation to pass the plans. Further protests by the corporation have been turned down and Mr. Gaston is determined to go ahead with the shops.

The corporation has now decided to ask the Prime Minister of Northern Ireland to receive a deputation upon the matter. If the corporation's appeal is upheld it is possible that a new rule may be introduced to the effect that every new cinema must have its own car park adjoining.

BRISTOL SCHEME REVIVED

Work Restarts at Bedminster

At last work on the new cinema at North Street, Bedminster, Bristol, has restarted. The original plans for the house, which was to be known as the Ritz, allowed for a capacity of about 1,800, with a car park, an organ and a large stage for variety shows, in addition to films.

The project was a Union Cinema venture and the plans were passed and a provisional licence granted by the Bristol Licensing Bench—this was before the Barnstaple decision—on condition that the house was completed within a certain period. Two extensions of the licence were granted, but with the exception of clearing the site and preparing the foundations little progress towards the erection of the building was made.

Since then the site has remained derelict, but in reply to inquiries from the Bedminster Traders' Association John Maxwell gave his assurance that the theatre would be built. When completed, the house will be an addition to the A.B.C. circuit, which already controls six cinemas in Bristol.

ELMERS END CARRIES ON

Mayor's Message of Good Will

Before the Mayor opened the Elmers End 1,850-seater Odeon those on the stage were introduced. First came S. E. Roberts (the manager), Mr. Dawes (representing Gee, Walker and Slater, Ltd., the builders of the cinema) and his wife, Leonard Allen (of the late Andrew Mather, architect), the Deputy Mayor, the Mayor of Beckenham (Ald. F. Healey, J. P.) and the Lady Mayoress, Sir Edward Campbell, M.P., J.P., and his daughter, the first Mayor of the Borough, Ald. Dr. Bennett, Mrs. Bates and Stanley Bates (director of Odeon).

Asked by Stanley Bates to declare the cinema open, the Mayor preceded the actual ceremony with a short speech during the course of which he said "Here this evening we have a really magnificent specimen of the houses which the company who govern this theatre have seen fit to erect for the amusement, entertainment and education of the public during the four or five years that they have been active in erections," and went on to say he hoped the borough would support this cinema.

Mr. Bates read a telegram from Oscar Deutsch: "All success to the launching of the new Odeon, and I hope that all present will get a really good evening, bringing relief from the existing tension, and may the future entertainment bring continued hours of happiness to those of Elmers End, Beckenham."

Ald. Dr. Bennett explained that a collection would be made for charity, 50 per cent. of which would go to the Mayor's Charity Fund after it had been augmented by the directors of the Odeon, and the other 50 per cent. would go to the Beckenham Hospitals. Mr. Bates here interposed with the announcement that for every £1 collected Odeon would add another £1.

The usual Odeon military musical interlude was provided by the Band of H.M. Scots Guards and the pipers of the 1st Batt. of Scots Guards.



Richard Carlson and Ann Sheridan in Walter Wanger's *WINTER CARNIVAL*, which United Artists is Trade showing this (Thursday) evening at the Cambridge Theatre

London Trade Show Diary

SCREENINGS BETWEEN AUG. 31—SEPT. 6

Thursday

Shorts (Columbia)

Own Theatre. 11 a.m.
This group of seven featurettes includes "Short" subjects from Walter Catlett's series of comedies; the "World of Sport" series, "Krazy Kat" cartoons, "Community Sing," "Screen Snapshots," "The Travelogue" series, and an interesting new British production. The titles, respectively, are: "Statie in the Attic," "Jockeys Up," "Golf Chumps," "Community Sing No. 26," "Screen Snapshots No. 75," "Big Town Commuters" and "A Tramp in Killarney."

Winter Carnival (United Artists)

Cambridge Theatre. 8.30 p.m.
Cast: Ann Sheridan, Richard Carlson, Helen Parrish, James Corner, Robert Armstrong, Alan Baldwin, Joan Brodel.
Director: Charles F. Reisner.

Walter Wanger has produced a diverting story of college love in "Winter Carnival." Wintertime and the outdoors have been utilised to catch their zestful spirit as a vehicle for the fast-paced and tumultuous romance in which Miss Sheridan is too attractive and wealthy to have a private life. Her divorce from a titled husband brings notoriety from which she flees, and in her attempt to evade reporters she runs right into the arms of Prof. John Weldon, played by Richard Carlson, whom she jilted during student days when she was crowned queen of the carnival. From here on the romance sparkles more than the night pyrotechnic displays as a young campus editor injects his scandal-bent journalistic ideas into their love affair.

The story is unfolded against a background of brilliant beauty, authentically photographed by a special Wanger camera crew during Dartmouth's 1939 Winter Carnival. It highlights all the scenes of the carnival; the thrilling ski competitions, the ice sports, the crowning of the new carnival queen, the prom. dances, the college romances.

Wednesday

Shadowed Eyes (RKO-Radio)

Cambridge Theatre. 3 p.m.
Cast: Basil Sydney, Patricia Hilliard, Stewart Rome, Ian Fleming, Tom Helmore, Dorothy Calve, Ruby Miller, Sidney Moncton.
Director: MacLean Rogers.

Basil Sydney portrays a brilliant surgeon, who, with Patricia Hilliard and Ian Fleming practises at an ophthalmic clinic. After a successful operation on a young boy, Fleming laughingly tells Sydney that he is getting absent-minded. The incident worries Sydney, who confides in his friend that his father died a criminal lunatic.

Sydney receives a call from a patient in the South of France for an emergency operation. He leaves by plane for France with Fleming. Owing to fog the plane is forced back. At his home he discovers his wife arranging to go away with a mutual acquaintance. The doctor suffers a mental blackout and nearly kills the man.

The prosecution is conducted by Patricia Hilliard's father, and the verdict "insane" is brought in.

How the girls' father is later threatened with blindness, is operated on by the doctor shortly after having another mental lapse, together with the girl's confession of love for him, and her promise to always be waiting in case he should be cured, bring the offering to its dramatic conclusion.

In Name Only (RKO-Radio)

Cambridge Theatre. 8.30 p.m.
Cast: Carole Lombard, Cary Grant, Kay Francis, Charles Coburn, Helen Vinson, Katherine Alexander, Jonathan Hale, Maurice Moscovitch.
Director: John Cromwell.

Kay Francis and Cary Grant are unhappily married; she has married only for the luxurious life Grant's wealth can give her. When Carole Lombard, a young widow, with a five-year-old daughter, comes into his life, he falls completely in love with her, but

she tries to sacrifice her newly-found love when she learns that Grant is married.

Grant, however, approaches his wife with a demand for his freedom. She agrees to go to Paris with his parents while he and Carole eagerly plan their future. When Kay returns she announces she has not obtained the decree, and with unusual cunning informs the distraught pair that she will never release Grant.

The impasse comes as a shock to Carole and Grant. When she sends them away, Grant goes on a spree which lands him in hospital, critically ill with pneumonia. This leads to a fateful turn of events, bringing the story to a pulsating climax.

Two New Stories for M-G-M

ROBERT TAYLOR AND GREER GARSON TEAMED

Metro-Goldwyn-Mayer has purchased film rights to "A Gentleman of Some Importance," short story by William C. White, and "Bonanza," an original for the screen, by Fred Zinneman and Henwar Rodakiewicz.

Tyler Brooke in Carbo Film

Tyler Brooke, the noted comedian of the American musical comedy stage, won the rôle of the night club manager, with Garbo and Melvyn Douglas in comedy scenes in "Ninotchka" at Metro-Goldwyn-Mayer. It marked a reunion with Ernst Lubitsch, the director, friend of the comedian for many years.

Ilona Massey has been signed to a new long-term contract by Metro-Goldwyn-Mayer. Miss Massey is now working opposite Nelson Eddy in "Balalaika."

Metro-Goldwyn-Mayer studios announce that under the direction of Norman Z. McLeod "Remember" is going into production, starring Robert Taylor, with Greer Garson, of "Good-bye, Mr. Chips!" fame, Lew Ayres and Billie Burke. The producer of "Remember" is Milton Bren.

MODEL AIRPLANES FEATURED

"Air Scouts," the fourth and last in the popular "Tailspin Tommy" series for the 1938-39 programme, will stress the importance of model airplanes.

John Trent, Marjorie Reynolds and Milburn Stone will play the leading rôles.

"Sky Patrol," the third in this series, is now in production, with Howard Bretherton directing.

UNITED ARTISTS SCHEDULES 35 FOR NEXT SEASON

Studios at Capacity on New Programme

STUDIOS are working at full pressure to complete the programme of features announced at the recent United Artists' conventions in Hollywood and London. Completed or in advanced stages of production are 14 of the 35 subjects included in the new season's line-up.

For the first time since the formation of the company all ten stages at Selznick International studios are in use. Shooting is in an advanced stage on "Intermezzo," a story dramatising the love entanglements of a world-famous violinist, played by Leslie Howard. Other principal characters are Edna Best, as his wife, and the beautiful Swedish star, Ingrid Bergman, as a young pianist with whom he becomes infatuated.

Only another week's shooting remains before the film is ready for the cutting room. In addition to playing the star rôle Mr. Howard is associate producer on "Intermezzo," which is being directed by Gregory Ratoff.

The Hitchcock Film

Preliminary camerawork is also in progress on "Rebecca," the second Selznick offering for U.A. release. This is a screen version of the famous Daphne du Maurier novel, with Laurence Olivier playing a starring rôle as Max de Winter. Alfred Hitchcock is directing, and announcements are expected in the next few days regarding a leading feminine star to play opposite Olivier, and other important casting arrangements.

Merle in Colour

At Denham, final details of editing and music are being completed on "Over the Moon," a romantic comedy in Technicolor, starring Merle Oberon, with Rex Harrison and a strong supporting cast.

On the floor Alexander Korda is supervising production of "The Thief of Baghdad," which, it is claimed, will be the most lavish picture of Mr. Korda's career.

Conrad Veidt and Sabu are the stars, supported by June Duprez, John Justin, Rex Ingram and an imposing cast. Owing to the scope of the production, two units are at work under the direction of Ludwig Berger and Michael Powell, and a third will be organised upon the arrival of W. Cameron Menzies for the trick effects, which are being prepared by Lawrence Butler, Korda's special effects expert. Shooting on the picture has been under way for nearly a month.

Heifetz

Samuel Goldwyn has completed "They Shall Have Music," which met with an enthusiastic response at a Hollywood preview. Jascha Heifetz, the world-famous violinist, is starred, and among the cast are Joel McCrea, Andrea Leeds and Walter Brennan. Archie Mayo directed, and accord-

ing to cabled reports this is one of the most outstanding Goldwyn subjects in recent years.

Gary Cooper stars in "The Real Glory," a thrilling outdoor adventure story set in the Philippines, and the next production on the Goldwyn schedule. This approaches the final stages of shooting, and includes in the supporting cast David Niven, Andrea Leeds and Donald Crisp. The director is Henry Hathaway, who directed Cooper in one of his biggest successes, "The Lives of a Bengal Lancer."

Walter Wanger has two features in production. "Winter Carnival" is in the final stages of editing, and filming began last week on "Eternally Yours."

"Winter Carnival" is a romantic comedy-drama of college life.

Booked for Five Years

"Eternally Yours" will introduce a new romantic starring team in Loretta Young and David Niven. Convinced that this combination will capture immediate popularity, Mr. Wanger has taken a five-year option on the players, planning to star them in at least one film a year. Niven is cast as a master illusionist who becomes estranged from his wife (Loretta Young), but who wins back her affections in a dramatic climax which follows a series of tragicomic misadventures.

Tay Garnett is directing from an original script by Gene Towne and Graham Baker, and the picture contains an outstanding supporting cast headed by Hugh Herbert, Billie Burke, C. Aubrey Smith and Zasu Pitts.

The Lighter Side

Hal Roach has three subjects in production. "A Chump at Oxford," the first of the Laurel and Hardy four-reelers scheduled, has reached the editing stage, and according to studio cables is expected to be one of the most popular hits in which the comedians have appeared.

Shooting has begun on "The Housekeeper's Daughter," a comedy drama, starring Joan Bennett and Adolphe Menjou. This, it is stated, will provide Miss Bennett with an entirely new type of rôle.

Preliminary shooting has also been started on "1,000,000 B.C.," which the studio anticipates will be one of the most sensational pictures ever produced. Preparations for the trick effects which will figure prominently in the film have been in progress for more than a year.

Aldwych Productions have reached concluding stages on "An Englishman's Home," a modernised version of the Guy du Maurier play, featuring Edmund Gwenn, Mary Maguire, Geoffrey Toone and a talented cast, under the direction of Albert de Courville.

58 Features from Paramount

MANY SUPERS READY

DESCRIBING the six million pound production schedule arranged by Paramount, William Le Baron, production chief, told the delegates at the recent national sales convention that Paramount will make motion pictures that truly move—"pictures with a maximum of action and a minimum of dialogue, with vivid, colourful backgrounds that sweep from the rolling waves of the North Atlantic to the surging surf of the South Pacific, from the Canadian Rockies to the Jungles of the Amazon... from the Soudan to Singapore."

During 1939-40 58 features and 85 short subjects would be released by Paramount.

This programme had been compiled, he said, as the result of suggestions from the public, from film salesmen and from the exhibitor, and the result had been a programme which offered one of the longest lists of fresh box-office personalities in the company's history. The imposing roster of players would be directed by 27 of the most important men in that field.

Neil F. Agnew, the president in charge of sales, supplemented Mr. Baron's remarks

and pointed out that never before in its history had Paramount approached the beginning of a season with so many important pictures completed and shooting.

John W. Hicks, Jun., vice-president in charge of the foreign department of the company, emphasised that Paramount's product will have great international appeal. The entertainment preferences of patrons all over the world have been constantly kept in mind. "Such pictures as 'Beau Geste' and 'Ruler of the Seas' are samples of the type of product that is inevitably destined for tremendous box-office success abroad as well as in this country."

The official product announcement for the 1939-40 season, beginning September 1, set forth the following features already completed or in the final stages of production:—

Indian Romance and Thrills

"Geronimo!" action-packed epic of early day Arizona, was directed by Paul H. Sloane and features Preston Foster, Ellen Drew and Andy Devine and a cast including thousands of Indians, cowboys and soldiers.

"The Cat and the Canary," a sure-fire combination of laughter and dramatic suspense, directed by Elliott Nugent and starring Bob Hope and Paulette Goddard.

"What a Life," a sensational Broadway stage hit, directed by Theodore Reed with Jackie Cooper and Betty Field co-starring.

"Happy Ending!" dramatic hit created by Lewis Milestone and co-starring Pat O'Brien, Olynpe Bradna and Roland Young.

"Disputed Passage," directed by Frank Borzage with Dorothy Lamour, John Howard and Akim Tamiroff.

"Are Husbands Necessary?" co-starring Fred MacMurray, Madeleine Carroll and Allan Jones, is a comedy hit directed by Edward H. Griffith.

Maritime History

"Ruler of the Seas," Paramount's newest Frank Lloyd hit co-starring Douglas Fairbanks, Jun., Margaret Lockwood and Will Fyfe, and telling the story of the triumph of steam over sail in the North Atlantic.

"French Without Tears," directed in London by Anthony Asquith and co-starring Ray Milland and Ellen Drew.

"The Double-Dyed Deceiver," from the O. Henry tale "The Liano Kid," with Tito Guizar, Spanish singing star, Emma Dunn, Alan Mowbray, Gale Sondergaard, Jane Clayton and Minor Watson playing top rôles. E. H. Venturini directed.

"Range War" and "Riders of the Pintado," starring William Boyd, are the first of this year's series of Hopalong Cassidy features.



A scene from *SHADOWED EYES*, a Savoy Film production for RKO-Radio

The Warner—First National Fusion BIG SUBJECTS LINED UP FOR TEDDINGTON



HARRY WARNER
President of Warner Bros.

How the Merger Story was Told

THE announcement of the merger of Warner Bros. and First National, which was made in a special supplement to the KINE. issued on Wednesday of last week, was made by Harry M. Warner, president of Warner Bros., in the following statement:—

"At a joint meeting of the boards of directors of Warner Bros. Pictures, Ltd., and of First National Film Distributors, Ltd., held to-day, it was decided that henceforth the distribution of First National pictures will be undertaken by Warner Bros. Pictures, Ltd.

"D. E. Griffiths has consented to remain as a director of First National Film Distributors.

"Mr. Warner sincerely hopes that Mr. Griffiths will continue, in view of his excellent record, to preside at the K.R.S., and continue his membership of the Films Council."

The implication of this announcement, of course, is that Max Milder, managing director of Warner Bros., will be chief of the combined organisation.

NEASDEN PROJECT TO BE OPPOSED

A.B.C. and Residents' Petition

A proposal to build a new cinema at Neasden is to be opposed by nearby residents and by the A.B.C. house, the Ritz, already operating. An application for a licence has been made to the Middlesex Entertainments Committee, but this was not considered at the meeting held last week.

A petition signed by about 40 residents has been sent to the county council on the grounds that the cinema exits will destroy the amenities of their roads. The Ritz objection contends that the theatre is well able to cater for the needs of the neighbourhood.

The plans for the theatre are before the Willesden Borough Council—the town planning authority for the district—and it is understood that this council has asked for certain minor amendments to the scheme.

SOUTHAMPTON GAIETY REOPENING

A Silver Jubilee Celebration

The modernised Gaiety Picture House, Southampton, was opened last Monday, at a gala performance, by the Deputy Mayor of Southampton, Ald. Harry Chick.

The Mayor was unable to be present. The comprehensive scheme of internal and external alterations and redecorations, which have converted the picture house into a "super cinema," has been completed in the short space of six weeks, and the cinema was closed for only two weeks.

The entire proceeds from Monday night's gala opening performance have been given to the Royal South Hants and Southampton Hospital centenary appeal fund.

The Deputy Mayor was accompanied by Ald. F. Woolley, J.P. (chairman of the Hospital Management Committee) and Mrs. Woolley, Coun. and Mrs. B. A. Corry, J. Sabel (general manager, Gaiety Cinema, Southampton, Ltd.), F. A. Davis (resident manager).

Ald. Chick recalled the early days of the picture, and said the Gaiety was the first cinema built of brick in Southampton. For 25 years it had been devoted entirely to the showing of films. He congratulated the company on the improvements.

West Country's First Specialised Theatre

The Plaza, Bristol, closed down on Saturday, August 26, for a few weeks, during which time a scheme of renovation, including re-seating and redecoration, will be carried out. When the house reopens on September 18, it will be as a specialised theatre devoted entirely to the screening of important films. It will be the only theatre of the kind in the West Country.

Harry Warner on New Aims

"DISRAELI" HIGHLIGHT OF AMBITIOUS PROGRAMME

"DISRAELI," produced in a manner which takes advantage of recent developments in world affairs, will in all probability be the first picture in Warner Brothers' new Teddington schedule, which in future will include a number of powerful pictures.

This is the aim of Henry Warner, the American producing company's president, who has signed Michael Hogan to write the story and has hopes of securing Claude Rains to act the rôle of Disraeli. Edmund Goulding will probably direct.

Mr. Warner outlined his plans to a KINE. representative last week. Failing ability to get the "Disraeli" story and its players swiftly enough, a film dealing with the origin and development of the world-famous Reuter news service will be substituted. Michael Hogan will be employed also on the Reuter story.

If "Reuter" is substituted, "Disraeli" will follow.

Plans for further particulars at Teddington will be announced from time to time as stories become available, and Mr. Warner stated that should subjects be suitable, leading players such as Muriel or Robinson would be sent over from Hollywood.

Mr. Warner's preference for "Disraeli" is based upon the conviction that the development of world affairs makes its production urgent. He has great admiration for British statesmanship and the conduct of British foreign affairs, and feels that the

world should learn of achievements through the medium of the motion picture.

As showing his democratic sympathies, Mr. Warner stated that his company gave up business in Germany as far back as 1931—before Hitler's entry into power—because of his conviction that a destructive element existed in Germany's affairs.

His own feeling was that the screen should make pictures of the type of "Disraeli," "Confessions of a Nazi Spy" and "Juarez," as well as the purely entertainment picture.

MAX MILDER,
Chief of the new combined organisation



Changes in Provincial Branches' Staffs

With the distribution of both First National and Warner Bros. pictures now being undertaken by Warner Bros. Pictures, Ltd., there has been a reshuffling of the personnel of the Lancashire branches. F. A. W. Stanbury remains as manager of Warner's Manchester branch, a position he has held for about eleven years. His sales staff comprises W. Gill, C. Cass, G. W. Brocklehurst, C. Bunker, A. Watson, and Rowley. Messrs. Bunker, Watson and Rowley were formerly on the First National sales staff.

C. S. MacGregor, manager of the Manchester branch of First National, has left the company; J. Mawdsley, for the last 12 years First National salesman on the West Lancashire territory, has transferred to the Newcastle branch of Warner's. He had been with First National, Manchester, for 16 years.

Liverpool Personnel

At Liverpool L. H. Leonard continues as manager of the branch of Warner Bros. He started with the firm as salesman under F. A. W. Stanbury at Manchester 11 years ago, and has been in charge of the Liverpool branch for the last nine months. His sales staff comprises J. Lewis (formerly First National), P. Pritchett, F. Miller and W. Retford. The last-named comes to Liverpool from the Manchester branch. Cyril Taylor (Warner's) and Appleby (F.N.) have relinquished their positions as travellers.

L. Marshall, manager of the Liverpool branch of First National for nearly five years, has transferred to a position with Warner's at Glasgow.

Although the two offices at Liverpool—Islington and Slater Street—will be kept

open for the time being, the main office, to which all inquiries should be addressed, is that of Warner Bros. in Islington. All the clerical and despatch staffs of the two organisations have been retained.

Birmingham Departures

The function of the activities of Warner Bros. and First National also brought about a reorganisation of staffs at Birmingham. Milton Jones, the popular Midland manager for Warner Bros., took over joint control of both offices, and his headquarters will continue to be Severn House, John Bright Street, Birmingham. The change means the severance of the association of L. J. Mangan, Midland manager for First National, with that company after 17 years' valuable service. For a period outside representative, he succeeded the late Charles Sanders as manager of the Birmingham branch. Other departures are C. Sperry, W. Huxley and S. Calder. Mr. Jones will still have the assistance of a sales staff, consisting of Dudley Pritchard, Russell Yeulett, F. Williams (Notts), Rose and Kirmse.

In Glasgow the amalgamation of Warner and First National has meant the displacement of Willie Arthur and his First National travellers. George Lee is now in complete control at 81, Dunlop Street.

BRITISH EXHIBITORS CO-HEADS OF S. AFRICAN CIRCUIT

T. & M. Theatres, Ltd., Building Plans

THE recently announced particulars of T. and M. Theatres, Ltd., a new South African exhibiting concern, are of particular interest to the British Trade because of the English associations of the two brothers Marshall who were concerned with its formation.

J. Marshall, one of the directors, and E. Marshall, formerly of the Odeon, Whalley Range, Manchester, the general manager, are sons of the late "Ted Marshall," one of the pioneers of the industry in the North of England. As early as 1911, the Marshall family created the first "super" in the North, the Alhambra, Burnley, seating 1,600 persons.

The new company which E. Marshall has joined already operates several theatres in South Africa and have scheduled for opening before 1940 three new houses in Johannesburg. All the houses will rank as the most modern and luxurious cinemas in the country. T. and M. Theatres is expanding rapidly and expects to expand by an addition of further houses early in 1940. The directorate of the company is small and, besides Mr. Marshall's brother, comprises R. A. Tullies and Dr. de Villiers.

The houses operated by the company have franchises for a period of ten years with 20th Century-Fox and United Artists' product will shortly also be incorporated. The advent of 20th Century-Fox into South Africa has had a most stimulating effect on the industry, and T. and M. Theatres is one of the small group of companies who

Camp Kinema Problem is Now Settled

WAR OFFICE AND TRADE IN JOINT SCHEME

Cheaper Seats Guaranteed

THE question of film facilities at Militia camps was discussed at a meeting on Thursday between the War Office and Trade representatives.

It was agreed that in the majority of cases the film entertainment needs of the troops would probably be met by exhibitors in neighbouring towns where cheap seats would be available to soldiers in uniform. At the more isolated camps the employment of commercially operated mobile kinema units was suggested.

The Trade representatives at the conference were D. E. Griffiths (president of the K.R.S.), E. J. Hinge (president of the C.E.A.), Coun. Mears, Major Gale, W. R. Fuller and Frank Hill.

It was stated after the meeting that the Trade delegation was well satisfied by the tentative scheme outlined, although, of course, the possibility existed that some variation from the general arrangement might have to be made to cater for special circumstances.

The official statement issued after the meeting was as follows:—

"The Army Advisory Committee on cinema questions met at the War Office to-day.

"The committee discussed the best means of providing cinema entertainment for the Militia, and it was thought that soldiers would generally prefer to go to a cinema in the local town where other civilian amenities were also available. It was accordingly decided to investigate the existing transport facilities between camps and towns.

"The Trade representatives were prepared to recommend to their members that the number of cheap seats available at local cinemas should be increased where necessary to provide for soldiers in uniform.

"At small isolated camps where cheap transport facilities cannot be provided it was agreed that commercially operated mobile kinema units would be the best means of solving the problem."

OSWESTRY ACTION APPROVED

Town's Meeting in Favour

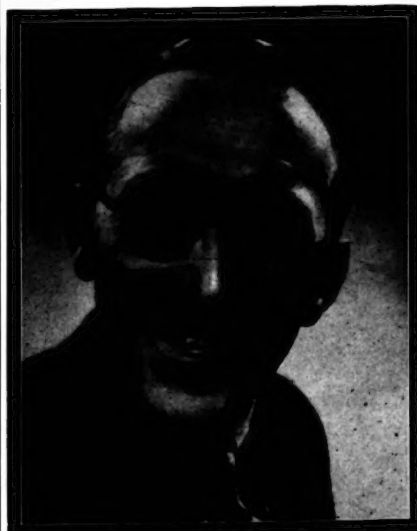
A further step in the provision of Sunday cinemas for the Militia stationed at Oswestry was taken last week when a meeting of electors decided by 51 votes to 26 to seek statutory powers for Sunday opening.

The resolution which was provided by the Mayor (C. Bristow) was seconded by the Rev. Prebendary Moore Darling, Vicar of Oswestry.

It was stated by the Mayor that the authorities at the camp had approached him to see whether he could get the local cinemas to open after church hours on Sunday nights to give the Militia men somewhere to go instead of walking about the streets.

Local exhibitors were consulted on the matter and although they were not particularly keen to open they proposed to do so, solely for the benefit of the troops.

Liverpool County magistrates (for the area fringing Liverpool) on Friday granted cinema and music licences for the Plaza, Crosby, which will open on September 2, and for the Regal, Hawthorne Road, Litherland.



Arthur Askey, whose first film *BAND WAGON* (20th-Fox) has started this week, with Marcel Varnel directing

GUERNSEY STARTS S.O. CAMPAIGN

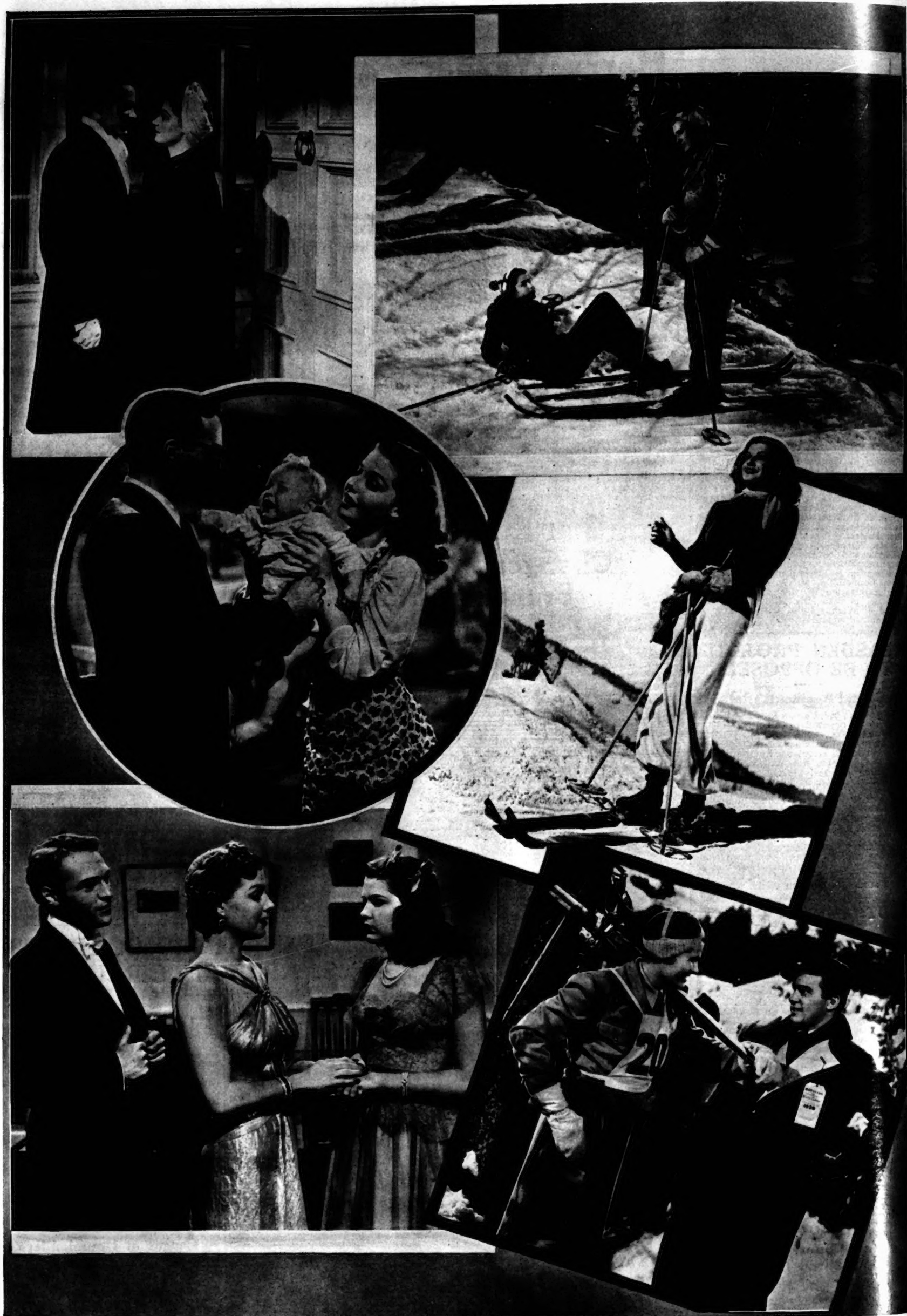
Census of Householders

A census of every householder in Guernsey on the subject of Sunday opening is being held by the four cinemas of the island in conjunction with the local newspaper.

Ratepayers and members of their household over the age of 16 years are asked to express an opinion on a ballot form on the desirability or otherwise of Sunday opening.

Should the result prove favourable another petition to permit Sunday opening will be placed before the Royal Court.

"WINTER CARNIVAL"



Scenes from Walter Wanger's *WINTER CARNIVAL*, starring Ann Sheridan with Richard Carlson, Helen Parrish and Robert Armstrong, being Trade show by United Artists at the Cambridge Theatre, Thursday, August 31, at 8.30 p.m.

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THIS REMARKABLE FILM

KINEMATOGRAPH
August 1915



SWORD HONOUR

Just Released

**PLAYING
to
AMAZING
BUSINESS**

**CHEERED and APPLAUDED
BY YOUR PUBLIC**

A Butcher Empire Production
directed by
MAURICE ELVEY

THIS ASTOUNDING TITLE



WALTER WANGER



STARRING

ANN SHERIDAN AND RICHARD CARLSON

HELEN PARRISH · ROBERT ARMSTRONG

Virginia Gilmore · Alan Baldwin · Joan Brodel · James Corner · Morton Lowry · Marsha Hunt · Robert Allen

Directed by CHARLES F. RIESNER

LONDON TRADE SHOW
CAMBRIDGE THEATRE
TO-NIGHT
THURSDAY, AUGUST 31
at 8.30 p.m.

Preceded by Walt Disney's Silly Symphony Cartoon
"COCK OF THE WALK."



DISTRIBUTED BY
UNITED ARTISTS

NAMES in the NEWS

FILM SCENES AT RADIOLYMPIA : ODEON CHANGES : EAST END RECORD : TALK TO ROTARIANS

The screen test given by Grand National to the title winner of "Miss Radiolympia" has resulted in advance scenes of "The Stars Look Down" being seen by every visitor to the Radiolympia Theatre during the run of the exhibition.

"Miss Radiolympia"—1939—Miss Pat Kench, and the runner-up for the title, Miss Douglas, were given screen tests by Howard Welsh on behalf of Grand National, and if they prove satisfactory they will be given an opportunity of playing in future Grand National productions.

The film of the screen test, together with a trailer announcing "The Stars Look Down" incorporating exclusive scenes from the picture, is being shown daily in the Hollywood Bowl Theatre at Radiolympia.

Although still in the nursing home, Bernard Crosswell, Midland manager for M-G-M and chairman of the Birmingham and Midland Benevolent Fund, is making steady progress following his recent operation. He hopes shortly to be well enough to return home, and thanks all inquirers, through the KINE, for their good wishes.

J. Dillon, manager of the Bordesley Palace, Birmingham, has been succeeded by T. Warren, who comes to the Midlands from Weston-super-Mare.

Fred Barker, of the Odeon, Cleveleys, who has been appointed manager of the Odeon, Burnley, is the son of Fred Barker, of Blackpool, where he built the Waterloo and King Edward kinemas before the war.

Fred Barker, Jun., began his business career on the staff of the Tivoli, Blackpool, where he was an operator. At 18 he was manager of the County Cinema, Lancaster. Later he became manager of the Palace, Lancaster, and then transferred to the Cleveleys hall.

Gene Autry made a series of personal appearances at Liverpool and Birkenhead on Friday. Visiting the Majestic, Liverpool, where "Colorado Sunset" was being Trade shown, he was introduced to the audience by S. W. Smith, of the British Lion.

Later in the day there was a luncheon to Gene Autry and Herbert J. Yates at the Adelphi Hotel, Liverpool. This was attended by exhibitors, magistrates, city councillors, aldermen and other representative public men. In the chair was J. M. Cannon, Merseyside area supervisor, Gaumont-British, and the vice-chairman of North Western Branch, C.E.A.

A special toast was given in honour of President Roosevelt.

Subsequently Gene Autry visited the Paramount, Liverpool, and the Ritz, Birkenhead.

V. L. Roff, manager since last December of the Tudor, West Bridgford, Nottingham, has resigned from that post to re-enter his former profession as a road engineer at Birmingham. A Londoner by birth, Mr. Roff spent ten years in Scotland as a road-making surveyor. He came to Nottingham as assistant manager of the Elite Cinema and from there went to take over the management of the Tudor.

Robert Winlow has relinquished the managership of the New Ritz, Hyde, to become manager of the Palace, Burnley, which will open on September 4. He had previously held appointments at the Ardwick, Manchester, the Salford Hippodrome and the Preston Hippodrome.

New Companies

Cameo Pictures Ltd. Registered

LOU MORRIS AS DIRECTOR

Cameo Features, Ltd.—Registered August 21. Capital, £100 in 100 ordinary shares of £1 each. Film producers and distributors, etc. The directors are: Louis Morris (permanent), 11, Forty Lane, Wembley, Middlesex, cinematograph exhibitor; Margaret Tennant, 140, Wickham Chase, West Wickham, Kent, secretary. Registered office: 52, Shaftesbury Avenue, W.1.

Guardian Films, Ltd.—Registered August 24. Capital, £100 in 100 shares of £1 each. Film producers, distributors, etc. Solicitors: F. R. Stephen and Co., 34, Bishopsgate, E.C.2.

Sun Star Productions, Ltd.—Registered August 26. Capital, £1,000 in 1,000 shares of £1 each. Film producers, distributors, etc. Secretary: James W. Wishart.

New Welfare Cinema Co., Ltd.—Registered August 22. Capital, £1,000 in 100 shares of £10 each. Kinema proprietors, etc. The directors are: John E. Rees (managing director), 3, James Street, Swansea, kinema manager; Wm. Evans, Rocklands, Cockett Road, Sketty, Swansea, builder (both permanent), subject to each holding 20 shares. Qualification of directors: 5 shares.

Solicitor: David O. Thomas, 5, Northampton Place, Swansea.

Automatic Cinemas, Ltd.—Registered August 19. Capital, £100 in 100 shares of £1 each. Manufacturers and suppliers, by way of hire, of automatic kinemas, screens, lights, projectors, etc. The subscribers are: Wm. A. Wales, 33, Chandos House, Buckingham Gate, S.W.1, electrical engineer; Alfred H. Pickard, 326, Abbey House, Victoria Street, S.W.1, engineer. Secretary: F. Jennings, 87, Pollards Hill South, S.W.16.

RECEIVERSHIP (APPOINTMENT ON RELEASE)

Automatic (Barnes, 1932), Ltd., film printers, etc., National House, 60-6, Wardour Street, W.1.—Ronald McKelvie, of 4, Lloyds Avenue, E.C., was appointed Receiver and Manager on August 16, 1939, under powers contained in debentures dated March 7, 1932.



L. MORRIS



Geoffrey Toone in the famous "presentation" scene in *SWORD OF HONOUR* (Butchers) which is having an enthusiastic reception on release



"MIRACLES FOR SALE"
Henry Hull in *MIRACLES FOR SALE*, which M-G-M is Trade showing on Thursday evening

Scophony's Good Report

NEW FACTORY OUTSIDE N.W. LONDON

SCOPHONY, LTD., producers of television receivers, etc., have decided to continue manufacturing and advertising their products.

After announcement of this decision orders and inquiries were received during the first few days of Radiolympia.

Arrangements have also been made to complete the erection of a new factory just outside North-West London.

Cambridge Holdings

The report to March 31, 1938, of Cambridge Holdings (kinema interests, company controlled by Union Cinemas), shows net profit £2,391 (£3,814). Dividend at rate of 5 per cent. per annum, less tax, for year ended November 30, 1937, on 79,595 preference shares, forward £649 (£1,243 after writing off capital increase and permission to deal exes. £176 and balance of preliminary exes. £584).

The annual meeting takes place at 15, Regent Street, S.W., on September 7, at 4 p.m.

KINEMA AIDS PRESS FUND

Dublin's Effort

The Institute of Journalists (Dublin and Irish Association) at a special meeting expressed their thanks to the management of the Carlton Kinema, Dublin, and to the Committee of the Irish Kinemas Benevolent Fund for their help at the recent Press midnight matinee held at the Carlton. Matinee was the most successful held in the city for a number of years.

Desmond V. Rushton, Publicity Manager, Carlton, compered the stage show.

Proceeds from the matinee will be split between the Widows and Orphans Fund of the Institute and the Kinema Benevolent Fund. Later in the year the Committee of the Fund have kindly offered the Institute a cut of the proceeds from their midnight matinee to be held in the 4,000-seater Theatre Royal (Irish Cinemas, Ltd.).

"Stanley" Premiere Next Month

NEW GALLERY SCREENING ON SEPT. 21

Arrangements are being made by 20th Century-Fox for the European premiere of "Stanley and Livingstone," Zanuck's £500,000 production. This will take place on September 21 at the New Gallery, Regent Street.

Cabled reports are daily being received at the 20th-Fox London office telling of the phenomenal business the picture is doing at its pre-releases in America. Spencer Tracy, who heads an imposing cast, is expected to gain the Academy Award for the second year in succession.

Supporting Tracy are Sir Cedric Hardwicke, who, as Dr. Livingstone, is said to give his finest screen performance, Nancy Kelly, Richard Greene, Walter Brennan, Henry Hull, Charles Coburn and Henry Travers. Henry King directed.

Shooting on the picture really started two years ago when Zanuck sent out an expedition, headed by Osa Johnson, widow of the famous explorer, to traverse the exact route taken by Henry M. Stanley when he set out on his search of "darkest Africa" for the lost Dr. Livingstone.

The English Trade papers, in their pre-views, have been lyrical in their praise, "magnificent" and "outstanding adventure" being the keynotes of their reports.

WARWICK WITHDRAWS PERMISSION

Reporting on kinema proposals, the Warwickshire C.C. Licensing Committee states that the work of the erection of a new kinema in Warwick Road, Solihull, is now proceeding.

With regard to the proposed kinema in Hillmorton Road, Rugby, the committee has refused to grant an extension of the time for its commencement and hence the approval of the scheme has lapsed.

The screening of "Q Planes" (Columbia) at the Odeon, Bath, was attended by the boys of the 93rd (Bath) Air Cadet Defence Squadron.

Kinema Market Dealings

LIKE the rest of stock markets, the Kinema market was badly affected by the crisis. Kinema shares were, however, unaffected by the Defence (Finance) Regulations, and it was still possible to deal.

But as the Entertainment Industry might be hit by a war, prices were generally marked down.

A.B.P.C. Ordinary fell 1s. 6d. to 10s. 3d., the 6 per cent. Preference 3d. to 17s., and the 5 per cent. Debentures £6 to £91.

A.P.P.H. Ordinary lost 9d. at 11s. 3d., Gaumont Ordinary 3d. at 3s. 4½d., the "A" Ordinary 1½d. at 1s. 7½d., the 5½ per cent. Preference 10½d. at 10s. 3½d., and the 4½ per cent. Debentures £1½ to £72.

General Theatres Preferred were 6d. lower at 6s. 9d., and the 6½ per cent. Debentures £1 at £82. Kinemas Debentures fell £1½ to £75, while Madame Tussaud's Preferred declined from 15s. to 14s. 6d.

The Odeon group was also weak, the Ordinary being 6s. compared with 6s. 6d. a week earlier, the 6 per cent. Preference 12s. against 12s. 9d., and the 5 per cent. Debentures £70 against £75.

The P.C.T. group was fairly steady, with the exception of the 7½ per cent. Preferred, which fell from 18s. 7½d. to 18s. 9d. The "B" Preference of the same company were 3d. higher at 19s. 9d.

SHARE MOVEMENTS

	Last week.	This week.	Move ment.		Last week.	This week.	Move ment.
African Theatres Ord.	32/6	32/6	—	" £1 Prefd. C. d.	15/-	14/6	-/-6
A. Brit. Pic. Corp. 5/- Ord.	11/9xd	10/3	-1/6	Moss' Empires £1 Ord.	15/-	10/-	-5/-
" 6% Pref.	17/3	17/-	-2/-3	" £1 Cum Pref.	14/3	14/3	—
" 5% Deb.	497	491	-6	Odeon 5/- Ord.	6/6	6/0	-6/-
A.P.H. Ord.	12/-	11/3	-7/-9	" 6% Pref.	12/9	12/-	-9/-
A. Tele. Pic. Ord. 5/-	24	21	-3	Odeon 5% Deb.	£75	£70	-5
B. Tele. 20% Pref. Ord. 2/6	1/1½	1/1½	—	P.C.T. Ord. 10/-	21/3	21/3	—
Defd. Ord. 2/6	1/1½	1/1½	—	" 7½% Pfg. Pf. Ord.	18/7½	17/0	-10½
" A" Ord.	—	—	—	" Cum "A" Pref. £1	22/9xd	22/0	-9
" B" Ord.	—	—	—	" Cum "B" Pref. £1	19/6	19/0	-6
" C" Ord.	—	—	—	" Const. 7% Pref.	20/6	20/6	—
" D" Ord.	—	—	—	Scophony 5/- Ord.	2/10½	2/9	-1½
" E" Ord.	—	—	—	Sound City (Films) 5/- Ord.	—	—	—
" F" Ord.	—	—	—	" 6% Pref.	2/6	2/6	—
" G" Ord.	—	—	—	Stoll Th. Corp.	1/7½	1/7½	—
" H" Ord.	—	—	—	Twentieth Cent. 5/- Ord.	—	—	—
" I" Ord.	—	—	—	" 6% Pref.	—	—	—
" J" Ord.	—	—	—	Union Cinemas Ord.	—	—	—
" K" Ord.	—	—	—	" 1st Pref.	3/0	3/0	—
" L" Ord.	—	—	—	" 2nd Pref.	1/1½	1/1½	—
" M" Ord.	—	—	—	Union Cine. Sub. Props. 6% Pref.	11/3	11/3	—
" N" Ord.	—	—	—	" 4/- Ord.	3/0	3/0	—
" O" Ord.	—	—	—				
" P" Ord.	—	—	—				
" Q" Ord.	—	—	—				
" R" Ord.	—	—	—				
" S" Ord.	—	—	—				
" T" Ord.	—	—	—				
" U" Ord.	—	—	—				
" V" Ord.	—	—	—				
" W" Ord.	—	—	—				
" X" Ord.	—	—	—				
" Y" Ord.	—	—	—				
" Z" Ord.	—	—	—				

£1 shares unless otherwise stated.

"LADY OF THE TROPICS"



An early Trade show is being arranged for *LADY OF THE TROPICS*, one of the big subjects on the current M-G-M schedule. Robert Taylor and Hedy Lamarr are co-starred with Joseph Schildkraut, Ernest Cossart and Zeffie Tilbury in prominent support. Jack Conway directed

THE WEEK IN SCOTLAND

N.A.T.K.E. IN DISPUTE WITH ABERDEEN CIRCUIT

Conciliation Board to Hear Case

A DISPUTE has arisen between N.A.T.K.E. and an Aberdeen circuit, affecting five of the principal cinemas in the city. The trouble has arisen over the interpretation of certain clauses in the new agreement fixed up between the union and the local cinemas, which came into operation on July 17. That agreement secured for the employees certain improvements in wages and conditions; but these improvements, it is claimed, have not been given full effect to in certain of the cinemas.

A joint conciliation board of the parties involved has been set up to consider the matter.

LARGS PLANS NOW READY

To Go Before Guild Court Next Month

The plans for the cinema and dance restaurant proposed to be erected on his ground at Largs Pierhead by Harry Kemp are to be presented for approval to the Largs Dean of Guild Court next month. The House of Lords decision repelling the objections of the Town Council established the right of Mr. Kemp to build, and it is anticipated that the passing of the plans will be a formal matter, unless the Council have under contemplation any other steps to object, such as a move for compulsory purchase. The plans have the approval of the Ayr County Council under the Restriction of Ribbon Development Act and the Town Planning Act.

Broadway, Blantyre, Opening

The new Broadway at Blantyre, the moving spirit behind which is John Gilmour, of Ayr, will, he tells us, be ready for the official opening on Monday, September 11, at 2.30 in the afternoon.

Golf at Milngavie

In these days of crisis it may seem inappropriate to talk of golf, but the game must go on, and Jack Breckenridge has all the arrangements made for the Cinema Club's autumn outing, which will take place over the Milngavie course on Sunday, September 10. Jack has also arrangements in hand for the final of the King Trophy between J. A. Colville and W. Davidson, and this he hopes to have played off at Milngavie in the near future.

Harry Winocour III

Harry Winocour is confined to a nursing home in the South of England undergoing treatment and his many friends hope for a speedy recovery and a quick return to business.



Barbara Stanwyck and Bill Holden in a scene from Columbia's *GOLDEN BOY*, which is shortly due for Trade show

A Reply to Public Film Dictators

PRENDERGAST'S PLEA FOR FREEDOM

THE declaration that while he was wholeheartedly in favour of clean pictures the industry must not submit to unnecessary restrictions in the type of films they were allowed to produce was made by Jack Prendergast, Chairman of the Leeds Branch of the C.E.A., when presiding at a luncheon in Leeds last week in honour of Gene Autry, the singing cowboy, and Herbert J. Yates, President of Republic Pictures.

Mr. Prendergast pointed out that far too many organisations were telling producers in America what and what not to do, and that was no good for them or for the business.

They should not allow authorities to overstep their mark. The time was coming when they should use the power they possessed to tell those who raised everything they could against the cinema to lay off. In his view they possessed the best social force in the world.

Mr. Prendergast said he agreed with Mr. Yates when he suggested that exhibitors should urge the salesmen of other companies to do what Republic had done in bringing one of their stars into the provinces. He added that he hoped Mr. Autry would come back to England and visit places like York, Pudsey, and many another smaller town that he could name—in contrast to the big cities—where the people had learned to appreciate the kind of film for which Gene Autry stood.

These people might well and advantageously be given the opportunity of seeing their own favourite stars.

Ald. R. H. Blackburn, Chairman of the Watch Committee, responded to the civility proposed by Harry Hopkins, Vice-Chairman of the Leeds Branch of the C.E.A.

On behalf of Sheffield exhibitors, Mr. Gent handed over knives of stainless Sheffield steel, both to Gene Autry and Mr. Yates.

G.F.D. ANNOUNCE "EX-CHAMP"

New Title of "Golden Gloves"

"Golden Gloves," the Universal picture starring Victor McLaglen, which has been retained at the London Pavilion for a second week, is now to revert to its original title, "Ex-Champ."

With Tom Brown, Nan Grey, William Frawley and Donald Briggs in support of the star, the film has been accorded an enthusiastic reception during its West End presentation.

General Film Distributors will release this picture on December 11, 1939.

On the Bookshelf

"TO SEE OURSELVES"

A Human Story of Life in Hollywood

Most writers of novels having Hollywood as a scene of action think that caricatures of film magnates and a general air of artificial gaiety are sufficient to cover poverty of story material and lack of literary ability.

Such charge rests against the authors of "To See Ourselves," written by Arthur Peterson and Rachel Field, and published by Collins at 7s. 6d. They know their job as novelists to create an interesting human story with two main characters who appeal to our sympathies, and with descriptions and dialogue to keep things vivacious.

Betty, it is a story of a young married couple who, with a small legacy, make for Hollywood, confident that the husband's acting ability will land him a script job at once. Contacts are made, but no work comes, and only by their tiny dog being seen for a part in a picture are they able to rather enough to see them out of Hollywood to a job in the East.

There are witty moments, and behind one or two names can be suspected prominent personalities. But the interest is in the essentials of the story and not in its incidents, and the readability of the book is its biggest claim to popularity.



Syd Walker in a scene from *WHAT WOULD YOU DO, CHUMS* (Anglo-American), reviewed in last week's issue

Showing Next Week in London

Astoria.—"The Hardys Ride High" (M-G-M) and "Crime Takes a Holiday" (Columbia).

Carlton.—"Shanghai" and "Bolero" (Paramount).

Davis, Croydon.—"Q Planes" (Columbia) and "Ask a Policeman" (M-G-M).

Dominion.—"The Story of Vernon and Irene Castle" (RKO-Radio) and "Man's Heritage" (G.F.D.).

Empire.—"On Borrowed Time" (M-G-M).

Gaumont.—"Bachelor Mother" and "Double Daring" (RKO-Radio).

Leicester Square.—"Young Mr. Lincoln" (20th-Fox).

London Pavilion.—"Secret Journey" (Anglo-American) and "Whispering Enemies" (Columbia).

Metropole.—"The Hardys Ride High" (M-G-M) and "Smashing the Spy Ring" (Columbia).

New Gallery.—"Five Came Back" (RKO-

Radio) and "The Missing People" (Grand National).

New Victoria.—"The Story of Vernon and Irene Castle" (RKO-Radio) and "Man's Heritage" (G.F.D.).

Odeon.—"The Man in the Iron Mask" (U.A.).

Paramount.—"Bulldog Drummond's Bride" (Paramount) and "Big Town Czar" (G.F.D.).

Paris.—Mon.: "Knight Without Armour" (U.A.); Tues.: "Elephant Boy" (U.A.).

Plaza.—"Beau Geste" (Paramount).

Regal.—"Let Us Live" and "Blondie Meets the Boss" (Columbia).

Stoll.—"The Ice Follies of 1939" (M-G-M) and "The Lone Wolf's Daughter" (Columbia).

Tivoli.—"Idiot's Delight" (M-G-M) and "The Modern Miracle" (20th-Fox).

Warner.—"Dodge City" and "Confidential Lady" (First National).



ALEX. KING'S GRANGEMOUTH PROJECT

Architect's drawing of the new cinema in Lumley Street, Grangemouth, now being designed by Alister MacDonald, F.R.I.B.A., of 14, John Street, Adelphi, W.C.2, for Alex. King the well known Scottish exhibitor

Exhibitor Defends Film Influence

TALK TO GLASGOW ROTARIANS

JACK STEWART, of the Regal, addressed the members of the Glasgow Rotary Club at its weekly luncheon meeting last Tuesday afternoon, his subject being "Social Influences of the Cinema." In Jack's opinion at present the great mass of the public do not appreciate good films. When the critics have educated the public up to the standard of good films the film industry can be depended upon to produce films which, in addition to being good entertainment, will be cultural and educational.

He also defended the films from the suggestions that certain types encourage juvenile delinquency. The normal child, he said, might play at gangsters or at cowboys and Indians and do what he had seen on the screen, but the child never acted from the same motives as screen gangsters.

Managers at Projectionist's Funeral

The funeral of James Wren, of Linthouse, who for the past 24 years was chief projectionist at the Plaza, Govan, was attended by J. Ramsay, manager of the Plaza, and by other managers of the A.B.C. circuit, to whom deceased was well known.

Films at Cumnock Baths

Cumnock Swimming Pool is a new competitor for film audiences. Films were shown on Sunday week illustrating various sporting events, and as the pool has seating accommodation for 1,500, the legitimate picture houses are resenting the incursion into their province.

MIDLAND C.T.B.F. BANQUET

Birmingham Function Fixed for Nov. 14

Preliminary arrangements have just been made for the holding of the annual banquet and ball in aid of the Birmingham and Midland Trade Benevolent Fund. W. L. Grice (hon. treasurer) announces that the banquet will again be held at the Grand Hotel, Birmingham, the date being Tuesday, November 14.

Autumn Golf Tournament Arrangements

Inaugurated a year ago the Autumn Golf Tournament in aid of the Birmingham and Midland Trade Benevolent Fund, will be decided on Sunday, September 17. The venue will again be the course of the Wrekin Golf Club, Wellington, and additional interest is given to this year's tournament by the generous gift of a challenge cup by Walter Wright, of Wellington. The entrance fee has been fixed at 10s., which includes lunch, tea and green fee.

Entries should be sent to, and will be gladly received by, W. L. Grice (Kalee, Ltd., John Bright Street, Birmingham), Shirley Whitlock (M-G-M, Smallbrook Street, Birmingham), or "Bert" Parrish (Imperial, West Bromwich).

CRICKET AT MANCHESTER

Trade Team's First Defeat

Manchester Cinema Trades' Sports Association cricket team last week suffered their only defeat in the final match of the season versus the Salford Police. They scored 73 runs against the Police 100 runs for two wickets. F. R. Emery—the first man to bat and the eighth out (run out)—made 16 runs for the Trade team, and S. Rix (Martin Poster Service), who was eleventh man to bat, made 30 runs. At one stage the Police took five wickets for ten runs. This was the return match with the Salford Police, the match played earlier in the season being won by the Trade team.

The Sports Association bowling section hopes to arrange a bowling match versus the Salford Police before the end of the season, and to arrange two matches for next season.

L.C.O.B.A. Next Bowls Fixture

Lancashire Cinema Old Boys' Association has arranged to hold a bowling match at the Ram's Head, Disley, near Manchester, on September 8. One competition for prizes will be open to the Trade, and another, for the Taylor Cup, confined to members of the L.C.O.B.A. Play will commence at 2.30 p.m. Tickets are 4s. each, including tea.

A DAY AT SCARBOROUGH

Wallsend Staff Outing

A very enjoyable day was spent at Scarborough by the staff of the Ritz, Wallsend, and friends, on the occasion of their first annual outing. During the tea interval, Reynold Roberts, the manager, who accompanied the party with his wife, was presented with an old school tie made of rock. On arriving home at midnight the party congratulated Miss Morrison, chief cashier of the Ritz, for an exceptionally well organised day's outing.

Theatre Royal, Smethwick, to be Demolished

The Theatre Royal, Smethwick, where the late Ald. Edward Hewitson commenced his career in the Midland entertainment world as manager for George Barnard, who built it in 1897, is about to be demolished. It was from that position, after many years' service, that Ald. Hewitson resigned to open his first cinema in Smethwick.

The Theatre Royal had a seating capacity of 3,000, and had a successful career until September, 1929, when a disastrous fire which started in the adjoining premises brought about its closing down.

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Daughters Courageous (Warners)—American.	104 min. (A)	John Garfield, Claude Rains, Priscilla Lane.	Delightful domestic comedy drama, made by the cast and director of "Four Daughters." Story, acting, dialogue and direction impeccable. Feminine appeal terrific.	Excellent general booking, no ar for all types of audiences, family included.
"Discoveries" (Grand National)	67 min. (U)	Carroll Lewis, Afrique, Doris Hare.	Musical revue bringing to the screen discoveries of Carroll Lewis. Talent versatile, and presentation adequate. Star and title values exceptional.	Good popular vaudeville entertainment. Should appeal to youngsters.
Each Dawn I Die (Warners)—American.	90 min. (A)	James Cagney, George Raft, Jane Bryan.	Spectacular "Big House" melodrama. Story strong, acting excellent, and thrills big. Strong emotional appeal vested in hard luck angle.	Cast-iron box-office booking for the masses and industrial element. Not suitable for youngsters.
Magnificent Fraud, The (Paramount)—American.	78 min. (A)	Akim Tamiroff, Lloyd Nolan, Patricia Morison.	"Great impersonation" melodrama. Story fantastic, but cast strong in names and presentation elaborate.	Moderate support for the unsophisticated. Safe for youngsters.
Professor Mamlock (Unity)—Russian.	104 min. (A) (London)	S. Mezinski, E. Nikitina, O. Zhakov.	Political melodrama of Russian manufacture, presenting at one and the same time an indictment of the Nazi persecution of the Jews and a history of the Nazi rise to power through terrorism. Acting very good, detail authentic and human angle strong.	Potential box-office proposition for most halls. Unsuitable for children.

* British Picture.

REVIEWS FOR SHOWMEN

Daughters Courageous

Warner. American (A). Directed by Michael Curtiz. Featuring John Garfield, Claude Rains and Priscilla Lane. 9,593 feet. Release not fixed.

DELIGHTFUL domestic comedy drama, telling of a prodigal parent's belated and embarrassing return to his fold just as his wife is about to remarry, his breaking down of a hostile "popular front" organized by his attractive young daughters, and subsequent philosophical acceptance of poetic justice in the interests of his susceptible youngest offspring. Between trial and sentence is sandwiched some of the most sparkling, human, tender and irresistibly refreshing and entertaining commentary on family life seen on the screen. The secure and scintillating welding of plot and pattern is accomplished through natural, resourceful acting, clever dialogue and understanding direction. The film is a box-office certainty for all classes, and, in spite of its "A" certificate, all ages.

Story.—Nan Masters, attractive mother of four daughters, decides to wed a second time. Her choice is Sam Sloane, a dependable, well-to-do business man. Her decision meets with the approval of the girls, Linda, Cora, Tinks and Buff. The stage is then set, but before the knot is tied in walks Jim Masters, Nan's former husband, and father of the girls. Twenty years has passed since his last appearance. His presence is of considerable embarrassment to all, and the girls, out of loyalty to their mother, resolve to give him the cold shoulder. He promptly counteracts the move by turning on his charms. Before long the opposition is at his feet. Buff, the youngest girl, meanwhile, falls in love with Gabriel Lopez, irresponsible, improvident son of a Portuguese fisherman. Jim and Lopez have much in common, and Jim approves of the match. Right thinking, however, finally prevails, and rather than history should repeat itself at the expense of Buff, Jim goes out of his family's life, and takes Lopez with him. His forced departure at a period when time and circumstances have cured him of his wanderlust, is poetic justice.

Acting.—Claude Rains contributes an easy, fascinating performance as Jim Masters, his delineation of a quixotic temperament and character is perfect, and John Garfield is responsible for an equally clever complementary portrayal, as Gabriel. Next best is Priscilla Lane, as Buff. The fascinating family circle is completed by resourceful individual performances on the part of Fay Bainter, Rosemary Lane, Lola Lane, Gale Page, Mary Robson, Frank McHugh and Donald Crisp.

Production.—"Four Daughters" was a grand picture and, more important still, no mean box-office success. An encore was inevitable, and this delightful domestic comedy is it. The plot itself is, of course, extravagant, but its charming representation of family life and young love more than justifies graceful deviation from stark fact. It is light entertainment of high spirits, clean thoughts and a likeable humanity. The vital, yet elegant, attraction is garnished with smart dialogue and accurate and immaculate technical detail.

Points of Appeal.—Human and amusing story, tender and laughable twists, excellent characterisation, showmanlike direction, irresistible feminine angle, smart dialogue, elegant technical presentation, good title and box-office cast.

Discoveries

Grand National. British (U). Directed by Redd Davis. Featuring Carroll Lewis, Afrique and Doris Hare. 8,100 feet. Release not fixed.

MUSICAL revue, bringing to the screen discoveries of Carroll Lewis, well-known talent scout of radio, stage and music-hall. The budding stars cover fully the field of variety, and have enthusiasm to offset their lack of experience. Afrique, the famous mimic, is a tower of strength in the entertainment in a character comedy rôle, and a stalwart example to the recruits. Supporting cast and presentation are adequate. Good popular vaudeville show, a film with a ready-made public in Lewis' wide radio and music-hall following.

Story.—Carroll Lewis, discoverer of talent, is approached by Mr. Schwitzer, cheese manufacturer, and Mr. Spinelli, spaghetti manufacturer. The two are enemies, and each wants Carroll's exclusive services for a radio programme. After much haggling, Carroll suggests a combined spaghetti and cheese hour, and the two agree. Meanwhile, budding radio and music-hall performers badger Carroll at every turn. His selection is the variety bill by which the show stands or falls. It should stand.

Acting.—Carroll Lewis is himself, and he combines with reasonable success the duties of talent scout and compere. Doris Hare is quick on the uptake, as Lewis' long-suffering secretary, and Afrique displays entertaining versatility as a head waiter who has talent as a mimic, but prefers to win fame as an illusionist. Issy Bonn and Julien Vedey also shine as Schwitzer and Spinelli. Ronald Shiner and Kathleen Harrison are the best of the straight supporting comedy players.

Production.—The story is not particularly original, but it at least breaks up the flow of exuberant talent. Leaving out Afrique, whose reputation is already established, first place on the prodigious bill is shared by Tony Vaughan, vocalist, Archie Galbraith, accordion soloist, George Meaton, noise mimic, and Peal Venters, juvenile Scots vocalist. The Radio Rascals, vocal impersonators of George Arliss, Groucho Marx, and Laurel and Hardy, David Delmonte, dramatic monologue, May Patterson, tap dance, and a Scottish Sextet add variety, if not distinction, to the rest of the programme. There is a patriotic grand finale featuring juvenile Glyn Davies, to wind up the entertainment.

The showmanlike flood of sentiment wipes out a multitude of directorial blemishes. The entertainment scores on balance, and has the scales handsomely weighted in its favour through its exceptional title and star values. It's definitely worth a gamble.

Points of Appeal.—Popular variety and radio star, promising newcomers, well-balanced vaudeville bill, good title, and exceptional exploitation angles.

The Magnificent Fraud

Paramount. American (A). Directed by Robert Florey. Featuring Akim Tamiroff, Lloyd Nolan and Patricia Morison. 7,031 feet. Release not fixed.

"GREAT impersonation" melodrama, concerning a character actor who fills his last and greatest rôle in the interests of an imaginary South American State. The play is an actor's dream—and does Akim Tamiroff know it—but it is far too removed from reality to cut much ice with an average audience. Conviction is impeded by false beards and moustaches, musical comedy uniforms and pantomime props. Neither does the supporting cast display careful selection. Lloyd Nolan is, for instance, badly miscast. Hotch-potch of reckless technical lavishness, it gambles on star and title rather than entertainment values. Moderate two-feature programme proposition.

Story.—Just as President Alvarado is about to complete a ten million dollar loan with Harrison Todd, representative of American financiers, he is mortally wounded. Sam Barr, Chicago-born aide to the President, makes certain that the loan will go through by forcing Jules Lacroix, a character actor, to impersonate the President. Hernandez and Garcia, unscrupulous rivals for the Presidency, acquiesce to the masquerade, but Virgo, the most worthy successor, is kept in the dark. It happens that Lacroix is wanted for murder, and Duval, a French detective, feels that something is wrong. He passes on his suspicions to Virgo. Meanwhile, Claire Hill, Todd's fiancée, and Sam discover that they have much in common. Lacroix eventually signs the loan and, prompted by Sam, who, in the interim, has been kidnapped by Hernandez, announces Virgo as his successor. Hernandez kills Lacroix, but he lives long enough to realise he has made a success of his greatest rôle. Sam is rescued, and he and Claire decide to spend their lives together.

Acting.—Akim Tamiroff thoroughly enjoys himself in the rôle of Jules Lacroix and President Alvarado, but versatile as his performance is, it becomes a bit boring after a time. Lloyd Nolan is the tough, resourceful Sam, and Patricia Morison is the proud, society-born Claire, and seldom, if ever, has a romantic team been more incongruously matched. Mary Boland, cast as an old flame of the real President, has her moments, and so does George Zucco as Virgo, but the rest are far from at ease in fancy dress.

Production.—Plot and presentation savour too much of the theatre, and are too dependent on the histrionics and virtuosity of one player, to co-operate successfully in the establishment of satisfying, popular entertainment. The best part of the entertainment is the staging, this has colour, if not conviction. It is musical comedy without music.

Points of Appeal.—Title, star and staging.

Each Dawn I Die

Warner. American (A). Directed by William F. Keighley. Featuring James Cagney, George Raft and Jane Bryan. 8,019 feet. Release not fixed.

SPECTACULAR "Big House" melodrama, describing in grim and authentic detail the strange workings



Mary Boland and Akim Tamiroff in THE MAGNIFICENT FRAUD (Paramount)

of the American penal system. Exciting and thrilling penitentiary perambulations are not the film's only objective. It has other vital complementary interests in its illustrations of honour amongst thieves, exposure of graft in high places, and tender example of feminine loyalty and courage. In fact, so wide are its commitments that it is a library rather than a novel. What's more, it has in James Cagney and George Raft, both superbly cast, best-seller equipment. Cast-iron box-office proposition for the masses and industrial element.

Story.—Frank Ross, a reporter, gets evidence that will prove the District Attorney guilty of graft, but before he can use it, the grafter's associates frame him on a drunken driving charge, and he is sentenced to imprisonment in the State penitentiary. His conscience clear, he rebels at the injustice, and is soon labelled a bad character. In his early prison days he saves the life of "Hood" Stacey, big-time gangster. Stacey is confident that he can clear Ross, and later Ross helps him to escape, so that he can put his plan into operation. Once out, Stacey discovers that the man he wants is in jail, and he voluntarily returns. In a spectacular prison break scene he forces confession from the culprit, although mortally wounded. He dies happy, having paid the debt to Ross, while Ross returns to reporting, and his loyal girl friend Joyce.

Acting.—James Cagney puts over a virile and effectively graduated performance, as the unlucky Ross, but good as he is, and he certainly displays unsuspected emotional ability, he has all the way to go to keep up with George Raft, as Stacey. The latter has a made-to-measure rôle, and he seizes every opportunity. Jane Bryan puts heart into her work as Joyce, and George Bancroft, Alan Baxter, Victor Jory, John Wray, Paul Hurst and Joe Downing register in supporting rôles, both tough and tender.

Production.—There is an element of irony in the friendship of the central characters, the one out to expose crime, and the other to exploit it, and from this springs prison melodrama that is from every standpoint equal to the best. The framing of Ross, the escape of Stacey, Ross's loss of bravado when he learns that the Board has refused his parole, the return of optimism when Stacey voluntarily gives himself up, the courage and loyalty of Joyce in all circumstances, and the final fracas, in which debts are paid and villains unmasked, are the emotional and spectacular highspots of the play. Detail and photography are excellent.

Points of Appeal.—Strong story, big thrills, emotional angle, realistic staging, strong characterisation, good title, and exceptional star values.

Professor Mamlock

Unity. Russian (A. London). Directed by Adolf Minkin and Herbert Rappoport. Featuring S. Mezinski, E. Nikitina and O. Zhakov. 9,360 feet. Release not fixed.

POLITICAL melodrama of Russian manufacture, presenting at one and the same time an indictment of the Nazi persecution of the Jews and a history of the Nazi rise to power through terrorism. The treatment is, of course, vehement, but stern and unrelenting as it is, it seldom twists facts in the interests of propaganda. The film's sincerity is both an answer to Nazi-ism and a contribution to worth-while, holding documentary. Incidentally, fine acting and intelligent direction, together with eloquent subtitles, enable it to be easily followed by all classes. Potential coup in "foreign stock" for all types of halls on the strength of its urgent topicality.

Story.—Professor Mamlock is, in 1933, head of a large German clinic. He refuses to discuss politics, but his son Rolf, a young medical student, is openly anti-Nazi. Following the Nazi success at the elections, Mamlock is replaced by Dr. Hellpach, his pro-Nazi senior assistant, because he is a Jew. Inge, a student nurse, is in love with Rolf, although her political views are opposite to his. After being degraded in the streets Mamlock is brought back to operate on a Nazi chief, but as soon as the operation is over Hellpach sees that he is again removed. Meanwhile, Rolf and Ernst, a friend, are arrested and beaten up for working on an anti-Nazi paper. They eventually escape and make their way to the hospital where Mamlock, now recovering from attempted suicide, is a patient. They are seen, but Inge, her sympathies now with Rolf, turns Hellpach's gun on him when he tries to shoot them. Mamlock then appeals to the assembled Nazis, but his speech is interrupted by bullets.

Acting.—S. Mezinski contributes a strong and moving portrayal as the persecuted Mamlock, and O. Zhakov is almost equally good, as his son. The supporting players also rise to the occasion.

Production.—The story unfolds with a steady rather than a brisk tread, but it holds, and finds in its reasons for Nazi terrorism much human interest. The refusal of the Nazis to allow their political opponents, and the Jews in particular, free thought, action or speech and, in return, the refusal of the Jews to sell their brains or their souls to a cause unworthy of humanity, are the crux of the picture, and upon this authenticated platform is established a documentary melodrama of tremendous significance and topicality. The fact that the Russians are responsible for the smashing indictment of Nazi-ism is, in the face of immediate things, ironic, but irony in no way obstructs the picture's message. It is to be noted, however, that the "A" certificate applies to the London area only.

Points of Appeal.—Strong story, topicality of subject, fine acting, impressive detail, human angle, historical aspect, well-publicised title, and obvious exploitation angles.

SHORTS OF THE WEEK appear on page 23

"NURSE EDITH CAVELL"



Scenes from *NURSE EDITH CAVELL*, which RKO-Radio is Trade showing on Thursday, September 7, at 8.30 p.m., at the Cambridge Theatre. This dramatic offering, based on the life of the heroic English nurse, who was shot for aiding war fugitives, has been hailed in America as an outstanding triumph for Herbert Wilcox's direction, and for Anna Neagle's representation of the title role. Her performance has been hailed as meriting an Academy Award. The supporting cast includes Edna May Oliver, George Sanders, May Robson, Zasu Pitts, Sophie Stewart, H. B. Warner, Rex Downing, James Butler, Halliwell Hobbs, Gustav von Seyffertitz, Lucien Prival, Rudolph Amendt, Bert Roach, Robert Coote and Gilbert Emery.



PANDRO S.
BERMAN
IN CHARGE OF
PRODUCTION

INNAM E

CHARLES COBURN · HELEN VINSON · KATHARINE AL E · ANI

SCREEN BY

RI AND SHER

TRADE SHOW

World's Largest

Carole Lombard

Cary Grant

Kay Francis

LOMBARD GRANT FRANCIS

in



FEAR ONLY

DIRECTED BY
JOHN CROMWELL
PRODUCED BY
GEORGE HAIGHT

with
ANDERSON • JONATHAN HALE • MAURICE MOSCOVICH

AL AND SHERMAN



ANNA NEAGLE as



HER LIFE A GLORIOUS SAGA OF COURAGE, VALOUR,
SACRIFICE... OF DEVOTION... UNSWERVING SERVICE
TO HUMANITY... EDITH CAVELL LEFT AN INDELIBLE
MARK ON THE PAGES OF HISTORY... IN THE ANNALS
OF GLORIOUS WOMANHOOD, NO FIGURE SHINES
MORE BRIGHTLY THAN HERS... NO LIFE A MORE
NOBLE EXAMPLE TO OTHERS.

YOUR EMOTIONS WILL BE STIRRED TO THEIR VERY
DEPTHS AS TALENTED ANNA NEAGLE RELIVES
THE LIFE OF THE SLIGHT, WISTFUL NURSE WHOSE
DETERMINATION AND PATRIOTISM SAVED A
THOUSAND BROKEN SOULS FROM THE FURY OF A
RELENTLESS ENEMY.

NEVER BEFORE HAS THE SCREEN SEEN SUCH A
DRAMATICALLY POWERFUL DOCUMENT... NEVER
BEFORE HAS A MOTION PICTURE BOASTED SO MANY
BRILLIANT PLAYERS... NEVER BEFORE HAS RKO
RADIO PRESENTED A PRODUCTION MORE CERTAIN
OF CAPTIVATING BRITISH CINEMAGOERS.

ALL
DERS

COOTE.
COX.
EL HOGAN.



TRADE SHOW CAMBRIDGE THEATRE
THURS. SEPT. 7. AT 8-30. P.M.

"IN NAME ONLY"



Carole Lombard, Cary Grant, and Kay Francis, three of filmdom's outstanding favourites, team to create the unusual love triangle in *IN NAME ONLY*, romantic RKO-Radio drama. This important offering will be Trad: shown on Wednesday, September 6, at 8.30 p.m., at the Cambridge Theatre

SHORT SUBJECTS REVIEWED

FIRST NATIONAL

SAFETY FAST. British (U). 1,603 feet. Release not fixed.—Interest short illustrating the importance of the British motor industry and allied trades, and the bearing racing at Brooklands has on advancement in design and manufacture. Treatment comprehensive, detail thrilling, and commentary smooth. Good general fill-up.

DAFFY DUCK AND HIS DINOSAUR. American (U). 699 feet. Release not fixed.—Cartoon comedy burlesque with a Stone Age background. Gags somewhat obvious, but colour photography effectively cloaks the commonplace. Average fill-up.

CHICKEN JITTERS. American (U). 609 feet. Release not fixed.—Fun on an egg-farm is the theme of this Looney Tune cartoon. Situations amusing and draughtsmanship resourceful. Good short of its type.

THE DAFFY DOC. American (U). 629 feet. Release not fixed.—Cartoon comedy burlesque poking fun at hospital procedure and routine. It's completely nutty, but contains a fair number of laughs. Sound fill-up for industrial spots.

DOING DUBLIN. British (U). 1,404 feet. Release not fixed.—An itinerary of Dublin and its environs, incorporating scenes industrial, municipal and rural, and shots of immediate holiday centres. Photography quite good, but treatment stodgy. Quota angle main booking inducement. Fill-up for small halls.

M-G-M

PICTURESQUE UDAIPUR. American (U). 757 feet. Release not fixed.—Useable travelogue subject in colour, depicting temples and customs of Rajputana State, with commentary in the well-known Fitzpatrick manner.

THE GREENER HILLS. American (U). 976 feet. Release not fixed.—This storyette concerning the commercial efforts of a husband who is always thinking up new ways of making a fortune but never sticks it, is rather thin, but should go over on popular sentiment and domestic detail. Useful filler of its type for family audiences.

HOW TO EAT. American (U). 879 feet. Release not fixed.—Well up-to-standard Robert Benchley "lecture" on the very important subject of enjoying one's food, which, after showing perils of a solitary diner, being worried by pessimistic friend, large family, lady of his heart, picnic conditions, and curious stranger, reaches conclusion that people should be left alone by other people at meal-times. First-class short, with usual delightful Benchley touches for any hall.

DOG DAZE. American (U). 956 feet. Release not fixed.—"Our Gang" gets into a jam through a misguided idea of collecting stray dogs and getting a reward for finding them. Comedy is typical of the series, and short should go down well where these juveniles are popular.

THE BEAR THAT COULDN'T SLEEP. American (U). 783 feet. Release not fixed.—Amusing Rudolph Ising cartoon in colour, depicting tribulations of bear who settles down for winter sleep and is disturbed by a series of mishaps until spring finds him just about to drop off, having counted a million sheep. Sound animation and resourceful comedy make this an excellent filler of its type.

POETRY OF NATURE. American (U). 690 feet. Release not fixed.—"Gag" Nature subject, with a witty commentary by Pete Smith and trick camerawork supplying the laughs. Authentic shots of a battle between an owl and an eagle, in which the former is surprisingly victorious, lend interest to activities of a crow, a feathered crook that steals the eggs of other birds, which comprise most of the footage of a first-rate short.

YANKEE DOODLE GOES TO TOWN. American (U). 956 feet. Release not fixed.—Somewhat fervent glorification of America's history, which waves the Stars and Stripes very vigorously. Landmarks in U.S. story are effectively presented, but subject is too American in sentiment and interest to appeal much to audiences on this side of the Atlantic.

JOY SCOUTS. American (U). 942 feet. Release not fixed.—Mildly hilarious "Our Gang" comedy, involving young gangsters in camping adventures when they pitch their tent on top of a geyser, and generally go about things in the wrong way. Good for the masses and juvenile audiences.

COLOURFUL CURACAO. American (U). 782 feet. Release not fixed.—Acceptable Fitzpatrick traveltalk in colour, dealing with Dutch West Indian city which has deep channel capable of being used by liners as main street. Safe interest featurette.

PARAMOUNT

GHOSTS IS THE BUNK. American (U). One reel. Release not fixed.—Riotous Popeye the Sailor cartoon, presenting a new slapstick version of the spooky house theme. Gags and timing excellent. Outstanding short of its type.

† Signifies a colour film.

DEATH VALLEY THRILLS. American (U). One reel. Release not fixed.—Grantland Rice Sportlight, recording the adventures of two young Westerners with a Heath Robinson car. Picturesque locale is an additional attribute. Good novelty fill-up.

TECHNIQUE DISTRIBUTORS

ANIMAL GEOGRAPHY. British (U). 1,600 feet. Release not fixed.—Excellent addition to the popular Animal Kingdom series, explaining entertainingly, by means of camera, diagrams, and an informative commentary by Professor Huxley, the part geography has played in the evolution of animals from the earliest times. First-rate interest short.

CRIMINALS ALWAYS BLUNDER. British (A). 1,480 feet. Release not fixed.—Here is another short featuring ex-Detective-Inspector Leach of the C.I.D. This one reconstructs the murder of P.C. Gutteridge and the capture of the two criminals responsible. Narration is a bit stilted, but action values and insight into Scotland Yard methods hold interest and get "Crime does not pay" message home. Good novelty miniature with exploitation values.

BEHIND THE DYKES. British (U). 1,500 feet. Release not fixed.—Tip-top travelogue in Dufaycolor which in depicting Holland's struggle against the sea at last gets away from the eternal screen Holland of clogs and windmills. Short not only deals interestingly with the country of tradition, but shows how the fight against the ancient enemy is still going on and how with the aid of modern machinery new cities are rising on land that not long ago was ocean bed. Colour effectively exploits picturesque scenery in a first-class featurette of its kind.

WARNER

BARS AND STRIPES FOREVER. American (U). One reel. Release not fixed.—Big House cartoon comedy burlesque, photographed in Technicolor. Treatment novel and gags bright. Excellent cartoon offering.

PORKY'S MOVIE MYSTERY. American (U). One reel. Release not fixed.—Cartoon skit on Mr. Moto melodrama. Very good featurette.

MUSIC WITH A SMILE. American (U). One reel. Release not fixed.—Jazz band short with popular vocal and dancing interludes. Numbers, staging and talent good. Reliable fill-up for all classes.

JERRY LIVINGSTONE AND HIS ORCHESTRA. American (U). One reel. Release not fixed.—Dance Band novelty, with pleasing vocal and clever dancing intermissions. Photography good, and presentation snappy. Very good general fill-up.

THE CONTINENTAL FILM FESTIVALS

American Boycott of Venice

CANNES PROGRAMME

The Film Biennale at Venice, which in other years has had as its leading films the pick of the American market, is this year suffering from their absence, and is on its presentation side only a shadow of its former self. The crowds are as brilliant as ever, both Italians and foreigners being present in large numbers, but the eager note which the American representation usually confers is far from being so prominent as in other years.

As noted last week, "The Mikado" (G.F.D.) was enthusiastically received, as was "The Young Man's Fancy" (A.B.F.D.). "Four Feathers" was looked upon as a real triumph.

In the absence of the American film, the French picture has come into greater prominence. "La Fin du Jour," Julien Duvivier's picture, was enthusiastically received not only by the French people present but also by the Italian people and Press.

The Dutch "jubilee" film, "Forty Years," was also greatly applauded. Edmond T. Greville was the producer.

Films for Cannes

Cannes is to hold its International Film Festival from September 1 to 21, if international troubles do not prevent. Here the American films are in greater evidence, and a number of films of American origin will have their European premiere at the Festival. Twentieth Century-Fox is submitting "Stanley and Livingstone"; M-G-M, "The Wizard of Oz"; RKO-Radio, "Bachelor Mother"; Warner Bros., "Each Dawn I Die"; Columbia, "Only Angels Have Wings"; United Artists, "They Shall Have Music"; Universal, "Three Smart Girls Grow Up"; and Paramount, "Union Pacific." Four other films remain to be chosen, as America is entitled to present at Cannes twelve long and four short films by virtue of producing annually 300 films of feature length. It was hoped at one time that Frank Capra's new film, "Mr. Smith



M. NEVILLE KEARNEY.
British observer at Venice, who has been recalled to London

Goes to Washington," would be ready in time for exhibition at Cannes, but this is impossible.

Other films which may be shown are: "Women" (M-G-M), "When Tomorrow Comes" (Universal), "Ruler of the Sea" (Paramount), "Real Glory" (U.A.), "Hotel For Women" (20th-Fox).

Great Britain is late in selecting its films for the Cannes show; it was assumed last week in Cannes that "Four Feathers" and "Goodbye, Mr. Chips" would be among those screened.

The experiment of running a serial at the News Theatre, Bristol, has proved so popular that the management have booked another. It is probable that a serial will in future find a permanent place in the programmes.

NEW SWISS FILM LAWS

Restriction of Imports Hits American Product

The recently organised Swiss Film Chamber has approved a proposal for a "film contingent" to redistribute the rights to import foreign films into Switzerland. The measure is now ready for the signature of the Minister of the Interior. This latest restrictive measure against foreign films is based on the principles of the Italian film monopoly, which resulted in the complete elimination of American films from Italy.

It would hit specially American product. French and German films, however, are expected to benefit largely. The aim of the Swiss Film Chamber is to eliminate all the branches of the American film companies from Switzerland and to force American film producers to sell their films to a limited number of Swiss importers.

Reprisal Threat

But the American film companies with branches in this country have always refused to turn over their branches to Swiss importers.

They say that if the business of these branches is confiscated the American companies will still refuse to sell their films to any Swiss monopoly or any importers named by the monopoly.

They have been advised by the Film Chamber that the so-called contingent is not aimed to reduce the number of American films imported into Switzerland but to redistribute the rights to import. In other words, to take rights to import American films from the branches of American companies and give them to Swiss importers.

Fewer U.S. Films

Imports of American films would, it is understood, be limited to the number imported in 1938, i.e., 351. But import permits would be assigned to the companies on the basis of their average imports during the years 1934 to 1937 inclusive, that is, 320. Thus, the total would be 31 less than the

number of American films brought into Switzerland in 1938.

Other provisions in the measure are said to be the retention by the Chamber of 20 per cent. of the number of import permits to which each importer is entitled, totalling 64, making a grand total of 95 permits to import American films which would be taken from the total imports of the branches of the American film companies distributing in Switzerland in 1938 and put at the disposal of the Chamber for distribution among Swiss importers.

Exhibitors Protest

Some Swiss theatre owners have protested to the authorities against the proposed elimination of the branches of the American companies on the grounds that, if these branches were eliminated, the Swiss theatre owners, who are already burdened with the highest theatre rentals in the world, would be unable to obtain sufficient films for their theatres and furthermore will have to pay exorbitant prices for any films they could find.

TEN YEARS' RECORD BROKEN

Phenomenal results are being obtained with "Marriage Forbidden," distributed under the auspices of the British Social Hygiene Council. The Grainger, Newcastle, is now in the eighth week of its run, which has broken records of ten years' standing for length of playing time. James McHarg, in his letter of appreciation, stresses the fact that the film has scored on its entertainment value quite apart from its normal aspect.

Hull and Sheffield have also achieved top bracket figures with the picture, which at the Empress, Hackney, achieved figures above winter levels for a super-production, even with a concurrent run in the same neighbourhood.

The Estonian Market

A KINE reader recently returned from Tallinn, says that England has the third position for import of films to Estonia, and this year has 22 big productions (41,390 metres), three nature films (3,249 metres), and 12 newsreels (1,005 metres). U.S.A., which is first, sent 92 films, followed by Germany with 88.

Estonia is not producing features, but for the last three years has been making all her own newsreels and interest films. The present cinema law obliges exhibitors to show films at each performance, which must be in Estonian, and the programme is changed once a week.

"Kultuurfilm" holds the monopoly, and are financed by censor fees, import and an addition of 10 per cent. on entertainment tax. Estonia Kulturfilm is supplied with news, production and sound equipment, as well as printing machines and editing machines and sound track. It is intended to produce films in the Estonian

language, but the market is very small, and is limited to Finland and Estonia, together. This summer filming has begun with 16 mm. films for schools.

All films shown in public cinemas must be censored and passed by the film inspector, and a film commission nominated by the Minister of the Interior.

Films which show a bad influence can be withdrawn, even after censorship, by the decision of the Minister himself, as was the case with the German film "Verwehte Spuren," which was recalled owing to the French Government's protest.

Kinemas are divided in different categories, those for premieres, those for general runs, and children's cinemas. Licences are given only for three years, and if the proprietor does not keep his cinema open according to regulations, or if he closes for more than two months without a reason, it may be cancelled.



Cary Grant and Kay Francis in IN NAME ONLY, which RKO-Radio is Trade showing next week

"STANLEY AND LIVINGSTONE"



Arrangements are being made for the European premiere of *STANLEY AND LIVINGSTONE* to take place at the New Gallery, Regent Street, on September 2. Spencer Tracy, Nancy Kelly and Richard Greene are co-starred in this 20th Century-Fox production, in which Sir Cedric Hardwicke takes the role of the great explorer. The premiere (it is hoped) will be a memorable occasion and will be attended by celebrities of the Church, art, literature, stage and screen.

STUDIO NOTES BY P. L. MANNOCK

"BAND WAGGON" STARTS



Anna Neagle in the title role of NURSE EDITH CAVELL, which RKO-Radio will shortly Trade show

Filming Mine Scenes

AN AMBITIOUS B. S. TWO-REELER

B. S. Productions are completing what they consider one of the most ambitious two-reelers ever produced in this country. The subject deals with pit ponies, and the unit has recently returned from the North, where they spent two weeks filming novel sequences. The "round-up" of the wild ponies proved to be a particularly spectacular affair. Lighting equipment was taken 500 ft. below the surface, where scenes were made showing the horses at work. Full co-operation was given by the Mine Authorities and the miners, who showed the greatest interest in the work. This short is in no way an industrial subject but has a strong human appeal. It is produced by Paul Barralet and directed by Jack Rogerson, while David Clayton acted as technical adviser. B. S. Productions is starting work on a new subject immediately.

EDITING "THE ARSENAL STADIUM MYSTERY"

Sid Stone's Record

The editing of "The Arsenal Stadium Mystery," which G. and S. recently completed at Denham, claimed the services of a technician who has had an unusual career. This is youthful veteran Sid Stone. He first became film editor in his own right at the age of eighteen, when he edited "Me and Marlborough" at Shepherd's Bush some years ago. He was then the youngest film editor in England—a position he had attained in two years of concentrated general and cutting-room experience. Since that time Sid Stone has been steadily editing pictures and has worked in a great variety of studios on many different types of subject. With "The Arsenal Stadium Mystery" he attains his film "majority"—it is the twenty-first feature picture he has edited in five years, besides working on innumerable shorts.

"SINNER"

Change of Title for "Manon Lescaut"

Merle Oberon's new starring vehicle for Alexander Korda, which starts production on September 1, will be called "Sinner," instead of "Manon Lescaut." The screen play, based on the Abbe Prevost's great French love story, has been written by R. C. Sheriff. Tests will be made at the end of this week for the male lead opposite Miss Oberon. John Justin, who plays his first part as the Prince in "The Thief of Baghdad," will be tested to see if the part is suitable for him.

Operators Visit Sound City

One of the most enjoyable outings ever arranged under the auspices of the Manchester and Salford branch of the N.A.T.K.E. took place last Sunday, when some 120 members participated in an excursion to London. On arrival at Euston, the party entered motor coaches for a trip to the Sound City studios. En route a brief stop was made at the cinematograph, where J. P. Woodward, the branch president, laid a wreath. At the studios the party was met by the manager, who conducted a tour round the floors and the sound and afterwards were initiated into the mysteries of picture making by "Live and Let Live," which was at work on his Paramount subject, "Live and Let Live." The intricacies of picture making and the technicalities which contribute to the making of a picture greatly impressed the visitors, whose aim is to bring a much larger party to some other studio. The party was led by "Pygmalion," which is being filmed for British naturalisation.

Famous Radio Team Gets Going

"Big-hearted Arthur" and "Stinker" Murdoch started at Shepherd's Bush Studios last week on "Band Waggon," based on the famous wireless feature. Shooting took place on the roof of the Lime Grove plant on a set representing the roof of Broadcasting House. Here was to be seen all the impedimenta, not forgetting the private menagerie owned by Askey and his partner, which are now familiar to thousands. There were Lewis the goat, Henrietta the hen and Gerald the cock, the famous chickens, definitely showed temperament, and firmly tied to a radio pylon was a large wicker basket that contained those two distinguished birds of feather, Basil and Lucy—the pigeons.

Action during the first day's shooting was confined to Askey and Murdoch being discovered on the roof of their B.B.C. flat by the assistant director of supervision, Claude Pilkington (Peter Gawthorne) and the B.B.C. commissioner (Wally Patch). The two comedians appear in this sequence as aspiring radio artists who have been told to stand by for an audition. Enconced in their comfortable rehearsal-room-flat on the top floor of Broadcasting House their rude awakening comes when Pilkington sees the work of the beloved Mrs. Bagwash flying high over the broadcasting headquarters. He calls all his heads of departments to a conference, and after much deliberation, a contingent of officials accompany Pilkington to the roof only to discover Arthur and his pal "Stinker" in football pants, bedsocks, nightcap, and pyjamas and dressing-gown respectively, unconcernedly boiling their eggs in an old tin can let down the chimney on a piece of string over the fire in Pilkington's office.

Both members of the famous radio team consider art director Vetchinsky's actual conception of their flat and roof-garden as near to their legendary one as makes no odds.

The fact that shooting started on the Shepherd's Bush studios' roof does not imply the re-opening of the studios announced to take place this month. On the contrary, shooting is to be centred there only because roof space is larger than that at Islington.

Co-starring with the comedian is Jack Hylton, with his renowned band, with him in the picture; he will also make his debut as a light comedy actor.

Richard ("Stinker") Murdoch will have a leading part and others of the cast are Moore Marriott and Pat Kirkwood, the nineteen-year-old screen newcomer.

Maurice Ostrer will be in charge of production with Edward Black as producer. Marcel Varner is the director.

"DAVID GOLIATH"

Paul Robeson in the Lead

As a strong advocate of realism in pictures, producer Michael Balcon has gone to great lengths to assure the authenticity of Welsh character, background and detail being maintained throughout the new Robeson picture, "David Goliath."

The script has been written by Jack Jones, the Welsh author, and Louis Golding, and the blend of the rugged, hard life of Welsh mining with the Welshman's unflinching courage, love of music and warm-heartedness, affords magnificent material for Robeson.

Three Welsh discoveries who also appear in the film were chosen by director Pen Tennyson, aided by D. Haydn Davies, drama organiser for the South Wales Council of Social Service. One of the loveliest kiddies yet to appear in British films is little Dilys Thomas, who, with Babette Walsingham, another discovery made by Pen Tennyson during his visit to Wales, comes from Barry. This is their first film. Another film debut will be made by Rachel Thomas, another Welsh artiste in the film. Dilys Davies, who will be remembered as the doctor's wife in "The Citadel," is also in the cast.

Looking after Dilys Thomas and Babette Walsingham is Joyce Marriott, at whose dancing school in Cardiff the final audition was held.

The film was started at the Ealing Studios on "crisis" Thursday and has continued production despite the calling away for service of a number of technicians. The cast comprises Paul Robeson, Edward Chapman, Janet Johnson, Edward Rigby, Jack Jones, Simon Lack, Dilys Davies, Rachel Thomas, Grant Sutherland, Dilys Thomas, Babette Walsingham, Ben Williams, Mike Johnson.

Arrow Publicity has taken over all publicity for the Curzon and Paris cinemas, controlled by the Marquis de Casa Maury.



One of the first shots to be taken of BAND WAGGON which Marcel Varner is directing shows the famous "flat" on the roof of Broadcasting House erected at Shepherd's Bush for a scene in which Arthur Askey, Richard Murdoch and Wally Patch take part

NEW STUDIO LIGHTING EQUIPMENT

COLOUR TEMPERATURE CONTROL

An interesting innovation in studio lighting ensuring an absolutely uniform colour temperature from mixed incandescent lamps has just been introduced by the Stephenson Engineering Co. of New York, makers of the Meltobeam light diffusers recently referred to in these notes.

The Stephenson colour temperature controls are very portable voltage control units which can be wheeled about on castors from lamp to lamp, and having a voltmeter across the hood side they indicate the voltage being delivered to the lamp. The voltage can be stepped up or down in 24-volt steps, and each individual lamp or bank of lamps can be checked up with the Eastman colour temperature meter and cell lighting units on the set thus brought into line.

The colour temperature meter is proving to be a wonderfully accurate tool after a little experience, and used in conjunction with individual voltage control obviously solves the lighting problem for both colour films and black-and-white work on panchromatic stock in the case of incandescent illumination.

Fluorescent Illumination

Considerable use is being made in the studios of the new fluorescent studio lamps, arranged in banks of four 48-in. tubes with a 40-in. reflector. These lamps, by the fluorescence of material excited by the ultraviolet light of mercury-vapour rays, gives a perfectly white light having a colour temperature of 6,500 deg. K., with a tolerance of 6,200-6,700 deg. They have an efficiency of 35 lumens per watt and, of course, give no heat.

Although the light is completely diffused the lamps are giving excellent service in close-ups and are ideal for mixing with arcs. —T. T.-B.

GRAND NATIONAL TO RELEASE

Racing Film from Hepner

Leon Hepner announces that his Dufay color film, "Happy Event," is to be distributed by Grand National.

The picture, which tells the story of a race-horse from the time it is born to the time it wins the Grand National, has been in production since December. Exteriors, the first to be shot in Dufaycolor during winter, took seven months to complete.

E. V. H. Emmett, famous newsreel commentator, commentates the racing sequences. "Happy Event" was directed by Patrick Brunner with Stanley Wootton as technical adviser. A newcomer, Diana Magwood, heads the cast. And the production manager was Stanley Irving.

Coroner's Scenes in "Inquest"

The past week's work on the Charter Film production, "Inquest," has been almost entirely devoted to the Coroner's Court scenes, which are being shot in a typical country village schoolroom setting at Highbury. Herbert Lomas, as the coroner, the rôle he created on the stage, is, in the opinion of producer John Boulting, once again turning in a striking performance which will undoubtedly be one of the highlights of the film.

Amusing incidents subtly interwoven with the dramatic and emotional moments of the inquiry relieve the tension of the proceedings which director Roy Boulting is investing with authenticity and real life drama.

Sound City

FOUR MARIO ZAMPI PRODUCTIONS

Paramount Release

Four pictures are scheduled by Two Cities Films for production at Sound City, where Mario Zampi, the company's production chief, recently completed "French Without Tears," and is at present making "Live and Let Live," both for Paramount release.

The new subjects will be dramatic in theme and will represent a reversal to the type of "13 Men and a Gun," in which Zampi made his directional debut.

Mr. Zampi said he would continue his policy of making films "at minimum cost but possessing the maximum of screen value."

My next four films will cost between £25,000 and £50,000 each. Under no circumstances would I spend more than £50,000 on a picture."

Mr. Zampi said that he was particularly pleased with the way "Live and Let Live" is shaping. "Douglas Wakefield is a real find," he said.

Max Miller Starts at Teddington

Work started at Teddington on Tuesday on the newest Max Miller picture, called "Hold Your Hats." Written by John Dighton and Jack Henley, this subject will be directed by Joseph Henabery and will deal with the adventures of Max in Paris, where he gets mixed up with international spies.

In addition to the star the cast includes Hal Walters, who has been Miller's partner in previous subjects, while Betty Lynne will have the rôle of a glamorous French cabaret artiste engaged in espionage work.

Shooting on "Doctor O'Dowd," the latest Warner Bros. First National subject, was completed on Saturday by Herbert Mason. The cast includes Shaun Glenville, Peggy Cummins (fourteen-year-old screen find), Patricia Roc, James Carney, Liam Gaffney, Walter Hudd, Pamela Wood, Nell Emerald, Maire O'Neill, Pat Noonan, Charles Victor. Camera work is by Basil Emmott.

"DISCOVERIES" AT LIVERPOOL

A Grand National Reception

Following the Trade show of Carrol Lewis' "Discoveries" at the Trocadero, Liverpool, on Tuesday, Grand National Pictures, Ltd., entertained a number of Merseyside and North Wales exhibitors at a cocktail party in the Derby Room of the Adelphi Hotel, Liverpool.

D. Freedman, branch manager for Grand National, in advising exhibitors of the arrangements, expressed the opinion that opportunities to meet head office executives are far too infrequent and mutual benefit can only result from such contacts.

EIRE FILM IMPORTS

Imports of cinematograph films into Eire continues to expand both in quantity and value.

In July, 1938, 503,202 1-in. feet of film was imported. Last month the figure rose to 571,190 1-in. feet. Value of the imported film rose during the same period from £3,015 to £3,951.

For the seven months, January/July, 1938, 4,541,850 1-in. feet of film were imported into Eire, as compared with 4,608,470 1-in. feet last month. The value rose from £25,579 to £27,795.

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TWO OUTSTANDING FILMS FROM RKO-RADIO

"Nurse Edith Cavell" and "In Name Only" Head New Group

"NURSE EDITH CAVELL" and "In Name Only," two of the greatest features ever produced by RKO-Radio, head the company's newest group of Trade screenings scheduled for presentation on two successive days, Wednesday, September 6, and Thursday, September 7.

Consistent with RKO-Radio's avowed policy, the productions present widely diversified entertainment, while bringing to the screen such highly popular box-office stars as Anna Neagle, Carole Lombard, Cary Grant, Kay Francis, George Sanders, John Loder, Edna May Oliver, May Robson, Zasu Pitts, Basil Sydney, and Patricia Hilliard.

In addition to the films mentioned above, the group includes two British Pictures.

This quartette of films, all of which are being shown at the Cambridge Theatre, comprise:—

Wednesday, September 6, at 3 p.m., "Shadowed Eyes," a Savoy production, co-starring Basil Sydney and Patricia Hilliard; 8.30 p.m., "In Name Only," co-starring Carole Lombard, Cary Grant and Kay Francis.

Thursday, September 7, at 3 p.m., "Meet Maxwell Archer," produced by William Sistrup, in which John Loder interprets the stellar characterisation, and

8.30 p.m., "Nurse Edith Cavell," Herbert Wilcox's first American production, starring Anna Neagle.

Brilliant British Production

One of the most intriguing properties to emanate from a British studio in recent years, "Shadowed Eyes," was produced by George Smith and relates an unusual story, with the drama of the main theme mounting to an absorbing and highly exciting climax.

Patricia Hilliard, daughter of Stewart Rome, a well-known lawyer, is in love with Basil Sydney, a fellow surgeon at an ophthalmic clinic. Sydney reveals to Ian Fleming, another surgeon, that his father was a criminal lunatic and he feels that he may eventually be affected in the same manner. Shortly afterwards, on discovering his wife is unfaithful, Sydney loses his reason and almost kills his wife's lover. At the trial, Stewart Rome is the prosecutor, and discovering his daughter to be in love with the defendant, uses his influence for a verdict of guilty but insane.

Stewart Rome experiences eye trouble, and Miss Hilliard conspires with Fleming to obtain Sydney's release in order that he may perform an operation. Shortly before this occurs, however, Sydney discovers Miss Hilliard and Tom Helmore together in a situation similar to that in which he found his wife some months previously. He attacks Miss Hilliard and Helmore, leaving them unconscious. He goes upstairs and commences the operation. Miss Hilliard rushes to her father, and is tremendously relieved to find Sydney, now completely sane, proceeding in his usual calm way.

An absorbing climax arrives when he states his determination to return to the home to perfect a cure for himself, while Miss Hilliard promises to wait for his release.

Stewart Rome, Ian Fleming, Dorothy Calve, Tom Helmore, Ruby Miller and Dorothy Boyd form the nucleus of an outstanding supporting cast. With Maclean Rogers directing and Kurt Sternberg as associate producer, the film maintains a lively and engrossing tempo throughout.

Three Great Stars

Uniting Carole Lombard, Cary Grant and Kay Francis as a co-starring team in a film which ran, at the height of the summer season, for three weeks at the Radio City Music Hall, the world's largest cinema, "In Name Only" deals with the right to happiness of a man who is married in name only, and of the woman who loves him but who would sacrifice her own love to avoid breaking up his home.

Cary Grant, son of millionaire parents, leads an aimless existence, due to frequent altercations with Kay Francis, his wife. He falls in love with Carole Lombard, a widow with a small daughter. After a quarrel with his parents, who through Miss Francis are led to believe in his worthlessness, Grant visits a small inn, where Helen Vinson, his wife's treacherous friend, foists her company upon him. After a car smash, Grant's affair with Carole Lombard is exposed, and in a subsequent scene with Kay Francis, extracts the information that when she married him she was in love with another man. Grant insists on a divorce, and, apparently beaten, Miss Francis leaves for Paris with her husband's parents. Miss Lombard and Grant make plans for their marriage, but on Christmas Eve, Miss Francis returns and is involved in a tremendously dramatic scene with Miss Lombard. She threatens, if the divorce is insisted upon, to bring her rival's child into the case.

Her husband and Carole agree to part, but later contracts pneumonia. Miss Lombard tells him she cannot live without him, and when Miss Francis arrives at the hospital she defies her, and in the row, Miss Francis, unaware of the presence of Alec's parents, reveals her own treacherous nature.

In its contrast of the radically different ideas of the two feminine characters regarding matrimony, "In Name Only" presents a significant piece of film-fare, as well as a fine dramatic entertainment. One of the film's most unusual angles is that all three of its stars revert to the type of roles that first won them their respective fame. A grand supporting cast includes such notable players as Charles Coburn, Helen Vinson, Katharine Alexander and Maurice Moscovitch. John Cromwell directed.

Loder as Maxwell Archer

Bringing to the screen one of fiction's most colourful characters, and presenting

John Loder in the title characterisation, "Meet Maxwell Archer," was produced by William Sistrup and directed by John Paddy Carstairs, the team responsible for the highly successful "Saint in London," the new film is essentially an action drama, incorporating delightful romance in its narration of a fight against a spy ring.

After smashing a spy ring John Loder attempts to apprehend its escaped leaders, Marta Labarr and Ronald Adam, but the task becomes complicated by the murder of their agent, a crime for which Peter Halliwell Hobbes, a young pilot, is blamed, but in his efforts to clear up the mystery Loder's activities cause annoyance to George Merritt, a Scotland Yard chief inspector. Leueen MacGrath, Hobbes' lady friend, is found to be missing, but Loder discovers, through Miss Labarr, that she is being held as hostage for the return of a large sum of money found in the dead agent's despatch case, and he seeks to circumvent the spy ring. He does this in the face of insuperable odds. The escape of the girl, and the final round-up of the criminals brings the film to a gripping conclusion. Supporting the principal players is a grand all-star cast comprising Athole Stewart, Marta Labarr, George Merritt, Ronald Adam, Peter Halliwell Hobbes and Syd Crossley.

Anna Neagle as Nurse Cavell

Presenting Anna Neagle in her first American role, and produced and directed by Herbert Wilcox, "Nurse Edith Cavell" has scored a triumph on its initial American screenings.

The inspired career of Edith Cavell, who placed her love of humanity above either patriotism or the laws of war, forms the theme of this vividly told dramatic offering which tells how on the outbreak of the Great War Nurse Edith Cavell, head of a hospital established by the Countess Mavon, is allowed to stay at her post conditionally that the home is used as a German military hospital. She forms a friendship with Madame Rappard, proprietress of a small bakery, and through a series of circumstances, agrees to assist the escape of the latter's son, a prisoner of war. This leads to further efforts on behalf of escaped prisoners. The success of Nurse Cavell's work leads the Germans to make every effort to solve the problem. A German lieutenant is appointed to the case, and, posing as a refugee, he succeeds in gaining the necessary evidence. The Countess Mavon, together with Miss Cavell and Madame Rappard, are arrested, and, despite the efforts of the American Minister, Miss Cavell is sentenced to death. The German authorities refuse to alter their decision, and a brave humanitarian walks to her death knowing that she has done more than her part to help her country. By close adherence to the real facts this story achieves a realism that could never have been obtained in a fictional picture. The suspense of the main theme has been brilliantly sustained by Herbert Wilcox, and the result is a picture more absorbing and dramatic than anything that has ever come to the screen.

With this offering, Anna Neagle gives what has been acclaimed as her greatest portrayal. Supporting her is a notable group of players, each a proven box-office favourite. Edna May Oliver as the humanitarian Countess Mavon, George Sanders, Zasu Pitts, May Robson, H. B. Warner, and Robert Coote, Bert Roach, Halliwell Hobbes, Lucien Prival and Gustav von Seyffertitz are all cast in parts ideally suited to their proven histrionic ability.

The headquarters of the newly-formed East Kent Film Society will be at the Empire Cinema, Sandwich.



Edmund Gwenn and Paul von Hander in a scene from **AN ENGLISHMAN'S HOME**, the Aldwych production which United Artists is distributing, and will shortly be given a West End pre-release run

50-Year-Old East End Hall Modernised

EXCELSIOR, BETHNAL GREEN, REOPENED

An East London hall with what is probably a unique history has just been modernised and takes on a new lease of life after having served the neighbourhood for 50 years. The Excelsior, in Mansford Street, Bethnal Green, reopened on Monday, August 21, after a short closure of only three weeks, as virtually a new hall, although no actual structural alterations were undertaken—but that seems to have been the only thing not attempted.

Built as a swimming bath, it was for long used during winter months for sporting events, and in 1899 was acquired by the Oxford House Settlement. Shakespeare plays were presented there by nationally famous players—latterly under the direction of the late Sir Ben Greet; once a year Sir Henry Wood took his Queen's Hall orchestra to the hall; high-class variety was staged and repertory was tried.

In 1930 the managers of Oxford House, who had shown films at the Excelsior for 10 years (screening pictures of an uplifting character when obtainable), came to the conclusion that changing times were making their work a financial impossibility and the building was taken over by Ernest G. Newton (who had managed it since 1899), Cecil A. Mathes and Charles Spencer, who have continued to run it in partnership ever since.

It was one of the first theatres in the East End to introduce variety, and is now the only independent cinema in the district.

Leeds Permits "Marriage Forbidden"

Leeds Watch Committee, having viewed the film "Marriage Forbidden," has given permission for its screening in Leeds, but for people over 16 only.

The film goes into the Tatler, Boar Lane, on September 4 for an indefinite period.

Formby Proves Smash Hit in New Zealand

An amazing reception has been accorded to the George Formby picture, "Trouble Brewing" in New Zealand, and the following cable received from Walter Gray by Ben Henry, of A.R.F.D., amply demonstrates its overwhelming popularity:—

"Congratulations on outstanding George Formby production, 'Trouble Brewing,' which is grossing 30 per cent. higher than any previous production. Thousands being turned away daily at New Zealand premiere. St. James, Wellington, despite seasonable adversities and particularly strong city opposition."



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NEWS FROM ALL QUARTERS

Sunday Concerts for Dartford: M-G-M Move

Dartford Corporation recommends granting permission for Sunday afternoon concerts on one Sunday in each month at the State Theatre, the first taking place on September 24, when Walford Hyden and his orchestra will be engaged.

The offices of Metro-Goldwyn Mayer British Studios, Ltd., have been moved from London to Denham. All communications should be addressed in future to: Denham Studios, Denham, Uxbridge, Middlesex.

The new Palais-de-Danse, Bury, which was opened to the public a few days ago, is controlled by the Ritz, Bury, Ltd. Mr. W. Baldwin, chairman of the Ritz, states there will be an official opening in October at a ball in aid of local charities.

At the Crescent Cinema, Penmaenmawr, on Wednesday last, an interesting ceremony took place, when, in the presence of representatives of the Caernarvonshire County Council, a local girl was crowned the new Carnival Queen of Penmaenmawr. This was part of the local "Sunshine" Carnival celebrations.

A Football Star

Dixie Dean, the former international and Everton footballer, made a public appearance at the Roxy, Hurst, and distributed prizes to the winners in the variety talent contest.

F. Tatton, manager of the Regal, Leigh, Lancs., has been granted permission to open on Sunday, September 24, for a proposed concert in aid of Leigh Infirmary.

Members of the Oldham Watch Committee last week viewed the film, "Boy Slaves," and passed it for exhibition under the "A" certificate.

At the Egham U.D.C. the Clerk submitted a letter sent on behalf of Messrs. Drake and Mount, Ltd., determining the tenancy of the Gem Cinema at December 25.

The surveyor was directed to arrange in connection with the contract for the fire station extension, etc., for the erection of the new stores building to be proceeded with as soon as possible, in order that the transfer of articles from the Gem might be effected prior to the end of the tenancy.

An unknown elderly woman entertained the audience at the Granada Cinema, Walthamstow, E., for 45 minutes during an electricity breakdown on Wednesday of last week. She walked on to the stage and in the light of the attendants' torches, sang old music-hall songs, accompanied by the organ. When the electricity was restored she left without giving her name.

FILM ON POET SHELLEY

International Film Renters' Trade Shows

Details of forthcoming product shortly to be Trade shown are announced by International Film Renters. "The Poets of England" series will be augmented with the inclusion of a film on the poet Shelley. One of this series, "Tennyson: The Land of Swans," were selected for exhibition at the World's Fair and "Wordsworth and the Lake Poets" were selected for exhibition at the World's Fair. The "Shelley" film deals mainly with the poet's association with the New Forest.

"Cross my Hand with Silver" reveals many details of Roman ritual, and brings to the screen that popular and picturesque figure Petrolengro. "The Land of Swans" is a chronicle of the history of the whole of the above are produced by Aven Productions, Ltd.

The Dufaycolor version of "Faust," featuring Anne Ziegler and Welles, is being reissued. A further subject which will undoubtedly find a wide circulation is "Eastern Symphony," which is produced by Ronald Haynes, approaches the glamour of the Orient from a new and interesting angle.



The KINE YEAR BOOK

PRICE
15/-
POST
FREE

THE TRADE'S
ENCYCLOPAEDIA

FASTER STOCK FOR TECHNICOLOR

RAY RENNAHAN OUTLINES ADVANTAGES

EXPERIENCES with the new fast Eastman film for Technicolor shots are given in an article in the *American Cinematographer* by Ray Rennahan and Ernie Haller, who have been working together on "Gone with the Wind" for Selznick International.

Many thousand feet of negative have been exposed over a large range of shots, and both Rennahan and Haller are full of praise for the possibilities of the new stock.

First, the average light levels used are vastly lower. Second, smaller lighting units can now be used. Third, properly filtered incandescent lamps can now be used beside the more familiar arcs.

"The new film," Rennahan says, "is three times as fast as the old film under artificial light, and four times as fast to daylight. This brings colour lighting to levels practically identical to those used in monochrome before Plus X and the other fast films came into use."

"Gone With the Wind" involves a great deal of dramatic effect lighting, so it is hardly fair to consider that our lighting averages would apply equally to more routine pictures, where higher keyed, less dramatic lightings might be required.

Fifty Per Cent. Less Light

"But I should estimate that for normal effects we have been able to use a keylight of around 250 foot-candles, sometimes, of course, going considerably higher or lower than this average, according to the requirements of the scene."

"This compares very favourably with the pre-Plus X monochrome lighting standards which ranged between 200 and 300 foot-candles, according to the scene and the cinematographer. With the older, slower Technicolor film our own average would probably have been in the neighbourhood of 500 or 600 foot-candles."

"In other words, this new film enables us to reduce our lighting levels by a good 50 per cent."

"At the same time, we are now able to take advantage of another technical development of the past year—the development of filters which correct incandescent light to match the same daylight standard of our arcs."

"This was actually accomplished some little time ago, but the exposure requirements of the slower film prevented us from taking full advantage of it, since where light of high intensity is concerned the 'inkie' is the most efficient light-source. The 'inkie' can be made in smaller, handier units than the arc, but the old film was too slow to utilise them."

Use Smaller Lamps

"To-day, we can and do use the familiar Fresnel-lensed inkie spotlights of 1,000, 2,000 and 5,000 watts: but, even more important, we can now use the smaller baby spots for precise lighting of faces in close ups, exactly as they would be used in black and white. Only the speed of the new film makes it possible to make effective use of such small units in colour photography."

"The new film has naturally increased the scope of projected-background cinematography tremendously. Heretofore, except when we used the big triple-head background projectors, we were limited to relatively small background screens."

"With the new, fast film we can use screens as large as those generally employed in monochrome, and with equal flexibility."

"Another important improvement brought by the new film is improved colour rendition, particularly in the greens. Every colour process has found green one of the hardest colours to reproduce faithfully, and it is an especial problem here in California, where the natural greens of foliage, grass and the like seem to have a somewhat rusty shade unknown in moister climates, such as Ireland, where I made so much of "Wings of the Morning."

LIPTON'S CHEMICAL

Appoint Northern Sales Manager

Ray E. Askew, who has been leading representative for Lipton's Chemical Co., has been appointed North of England sales manager of this rapidly growing organisation, whose products are well known throughout the industry.

Ray E. Askew will be well remembered as one of the oldest members on the film rental side of the business in Lancashire, Yorkshire, East Coast, Notts, and Derbyshire.

The Observation Window Projection Room Economies CURRENT GOING TO WASTE

Split-Beam Camera Invention

THERE is little doubt that should the worst happen and war break out, those kinemas which are allowed to open will be subjected to very rigid restrictions in the matter of electrical consumption, and economies of many kinds will have to be undertaken. The blaze of light outside the kinema, which in peace time plays a large part in showmanship and patron-allurement, will be the first to go, and dim lead-in lighting, possibly using some form of ultra-violet light, will be employed.

ADEQUATE illumination to ensure safety from accidents to patrons must be maintained, and in this respect little more can be done than now is done. Elaborate colour lighting of screen and surround will have to be reduced, with consequent lowering of auditorium illumination during the intervals between pictures.

THE need for economy in consumption demands that the most should be extracted from whatever total of energy is being consumed. Lamps which have been in commission for too long a period are giving far less light than was the case when they were new, and it might be possible in some situations to introduce a lower wattage new lamp, and secure illumination hardly distinguishable from that of the lamp which has been scrapped.

ON the projection side it is realised that many factors besides that of the current consumed at the arc go to the production of a brilliant picture. A filthy screen, non-reflective mirrors, poor lenses are all hindrances to a brilliant picture, and the projectionist's only way to step up the arc current.

THIS means higher energy consumption and further waste as the carbon is burned uselessly. If it is the screen which is at fault, the extra cost at the projection end will in no short time reach the expense which a new screen would have entailed.

A NEW process likely to prove of considerable interest in the construction of split-beam cameras makes it possible to produce semi-transparent reflectors of quite extraordinary efficiency. Colour filters have been made, for example, which reflect 85 per cent. of green light, and transmit 90 per cent. of red. The reflecting power of a semi-transparent mirror for any pre-selected wavelength can be increased by as much as 80 per cent. This result is obtained by depositing alternate layers of materials having high and low reflective indices, and is the work of Cartwright and Turner of Massachusetts Institute of Technology.

ONE result of the recent visit to the States of D. Forrester, of Films and Equipments, is the acquisition of the sole agency for Fairchild aerial photographic equipment. Cameras for all purposes are included in this range—surveying, mapping, photogrammetric, machine-gun, and stereoscopic modes. One type is claimed as the world's largest aerial camera, embodying no fewer than nine lenses. A feature of certain types is the use of suction to ensure the film being maintained flat and in its correct plane.

A PAPER from the Brush Development Co., in the August S.M.P.E. Journal, describes direct recording on acetate blanks, by lateral cut, and points out that the usual commercial practice is to cut "constant velocity" in the higher frequencies, and "constant amplitude" in the lower frequencies; the frequency at which the transition takes place is between 300 and 800 cycles. A new crystal pick-up consists of a sapphire stylus connected to a drive wire; the stylus point is forced by the record grooves to describe an extremely small section of the periphery of a circle, and the wire is twisted, developing a torque pressure on the crystal element. The resonance frequency of the crystal is about 24,000 cycles, and oil damping is used.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



B.T.H. sound apparatus and picture projectors are installed in the Belmont Circle at Kenton, Middlesex, a thousand-seater opened in June, the property of Claude M. Marx

SHIP CARBONS

NEW PROJECTOR ON MARKET

H. R. SHILLING SECURES SOLE BRITISH RIGHTS

INTEREST has been aroused in Wardour Street by the appearance in the window of No. 171 of a new projector—the American "Superior" machine, for which H. R. Shilling has secured the sole rights in this country.

The machine is of handsome appearance, and follows American practice in being enclosed in operation. A feature of the design is the incorporation of a new type of gate, which is pivoted at the bottom, making the runners very accessible for cleaning, while it can be immediately removed when desired. The gate is protected from the heat of the illuminant by a rear shutter and an efficient heat shield.

Racking operates by the rotation of the motion box, which forms a detachable unit. An important technical advance is that the outer bearing of the intermittent sprocket is formed in the same casting as the lid of the box, assuring perfect alignment. The cam shaft operates in a hardened steel bearing.

Simplicity is the outstanding feature of the gear arrangement. The main drive shaft is so arranged that the projector will fit without additional adaptor gearing to either of the leading American sound systems, so saving installation costs. The high-speed shafts run on ball-bearing, gear thrusts are taken on ball thrust washers, while other shafts are provided with lubricating pipes.

The sturdy pedestal stand embodies a soundly designed adjustment for rake, ensuring absolute rigidity. An equally sturdy base carries the arc lamp. A detailed review of the machine by R. H. Cricks will appear in next month's issue of the *IDEAL KINEMA*.

The first order for installation of these machines has already been received by Mr. Shilling from the Ritz, Whitten, Middlesex.

Other installations are pending, including some for installation with RCA equipment, an arrangement widely used in the United States.

MECHANICAL FAULTS

Keeping a Permanent Record

A method of keeping track of minor—and major—repairs which have to be effected in the projection room is outlined in the *American Better Theatres* for July by F. H. Richardson. In keeping projection room records, he says, after considering this problem at length, I have concluded that the best answer is: Use no blanks at all. Instead, secure substantially bound books with plain ruled pages. Provide a suitable, convenient place to keep them (which latter is very important). There should be a book of at least 100 pages devoted to the motion picture projectors, and one of equal size (equal size in the large theatres) for other projectors (stereo and spot), as well as a smaller one for the motor-generator or rectifiers, and also one for the sound equipment.

An order should be issued, with obedience enforced, that these books be kept and strictly so, as follows:—

Divide the projector book in the middle, the front half for projector No. 1, the back half for No. 2. A single example of procedure will serve as an illustration for all. A new intermittent movement, say, is installed on projector No. 1. Its cost, date of installation and operating suitability are recorded, a full page being set apart to the record of future operation. Thereafter, each time anything goes wrong with that movement, or the adjustment or replacement of any part thereof is required, the necessity is recorded, the cost (if any) and other things pertinent to the matter. A page is set apart for each of No. 1 projector, and for each part of each other piece of equipment.

Such books will in time provide for a permanent, complete record, the keeping of which would entail no real hardship on the projectionist and would in due time prove of great value. It would not only advise as to what makes of replacement parts fit best at installation, but which cost least, considering length of service they provide, etc., etc.

It also would be informative to the exhibitor who must provide replacement parts. It would be a permanent record (which report blanks never are) available to exhibitor, manager and projectionist. Its permanence would more than justify the small additional cost of the books as against blanks.

"Q PLANES" PUBLICITY SOARS HIGH

Flying Ace at Portsmouth Screening

MODEL DISPLAY AROUSES DERBY INTEREST

AMY JOHNSON, the famous airwoman, was persuaded by Patrick Reed, of the Odeon, Portsmouth, to co-operate in giving "Q Planes" (Columbia) one of the biggest boosts any film has had in Portsmouth.

Advance publicity included the announcement: "See 'Q Planes' with Amy Johnson. She'll be with us in the audience on Tuesday next." This brought a big crowd to see her arrive.

Practice flights of the Civil Air Guard at the Portsmouth Airport were also specially recorded to add realism to the trailer. The recording of aeroplanes in flight, swooping, diving, etc., specially done for this trailer, was remarkably effective, and for three weeks prior to play-date it was a feature of the advance publicity for the film.

Another stunt was the conversion of a Morris Eight private car into a replica of an aeroplane, on which suitable wording drew attention to the title of the film and the stars. As this paraded the streets a similar recording to that of the teaser trailer was used.

The Press campaign was equally clever. It started a week prior to playdate with four insertions headed: "Where are the missing bombers?" This was followed by another headed: "Search for missing bombers widens." Finally, on the Saturday prior to opening there was a notice: "Q Planes land in Hampshire," in which attention was drawn to the theatre's advertisement on another page dealing with the film and the stars.

Numerous tie-ups were obtained with furniture stores and other leading shops, which displayed model aeroplanes, suspended on wires as if in flight, with artistic cut-outs of the leads of the film in backgrounds of clouds and distant hills.

FREE FLIGHTS AT DERBY

Showmen's Joint Effort

Celebrating the Odeon-County merger, Derby Hippodrome (County Cinemas) and Odeon, Derby, were concerned in a big exploitation splash for "Q Planes," and the respective managers, L. S. Denton and H. J. Horne (who was recently installed as manager of Derby Odeon) introduced several praiseworthy stunts.

Perhaps the best of these was a model

aeroplane display and competition in conjunction with Derby Model Aircraft Club at Locke Park on the Saturday afternoon and Sunday before playdate. There were 26 entries and the finalists were judged by Capt. Harben at Derby Airport. In addition to the prizes the winners were given free plane rides over the town.

Tie-ups were arranged with the Midland Drapery Co. and Ratcliffe's Toyeries. At the former place a large window was given to a display of Valerie Hobson hats, gloves and shoes, model planes, stills and art cards. Messrs. Ratcliffe's, who supported the model airplane competition with a prize of three pounds and an aircraft outfit, gave a window display of the cups and prizes and most of the competing planes. For three days before showing a loudspeaker van, complete with posters, toured the district.

The two Derby markets which between them have several hundred stalls were brought into the scheme by a card about a foot square, in which the value of the film and the quality of the goods displayed were splashed in teaser lines. Over 400 of these cards were distributed.

A tie-up with Messrs. Kay and Seampton, the radio specialists, resulted in a foyer display of a short-wave transmitter and receiver with a Morse tapper which flashed a light as it was used.

RAMSGATE COMPETITION FOR HOLIDAYMAKERS

Mystery Cruise

Leslie Smith, of the Odeon, Ramsgate, carried out a novel and effective publicity scheme for "Q Planes" (Columbia). On the Wednesday of showing he arranged a "Mystery Cruise," with the co-operation of the East Kent Road Car Co., Ltd., who allowed him the use of their Ramsgate Harbour windows to advertise the programme of his cinema and the cruise itself. Thirty passengers on one of the company's buses were handed sealed envelopes, which were opened during the "mystery cruise" into the country. The possessor of one bearing a lucky number received as a prize a signed photograph of Valerie Hobson.

Mr. Smith also used a composite full-page of the *East Kent Times*, in which each advertisement bore an appropriate reference to the title of the film.



This attractive display was secured in Messrs. Lewis's store in the Headrow, Leeds, by L. J. Harris, of the Paramount, Leeds, in connection with the screening of STAGECOACH (U.A.)

Rochdale Tie-up with Ice-Cream Vendors

MOBILE PUBLICITY SITES FOR "YES, MADAM"

ICE-CREAM vendors in the Rochdale district provided Reginald Jordan, of the Regal, with a valuable fleet of mobile publicity sites in connection with the presentation of "Yes, Madam" (A.B.P.C.). The chief of the biggest ice-cream concern in the neighbourhood was contacted and he agreed to support the campaign by permitting posters to be fixed on each of his numerous vehicles.

Tricycles, horse-carts and motor vans covering the exceptionally wide area of their daily rounds, carried the cinema's publicity into thickly populated areas such as cricket grounds and mills by displaying posters worded "Yes, Madam," you will thoroughly enjoy our ice-cream—it's delicious. You will also enjoy the funniest comedy of the year at the Regal—Yes, Madam—it's delicious."

In addition to this remunerative angle, the title of the film permitted the organisation of a comprehensive series of tie-ups. Music dealers, Marks and Spencers, ladies' hairdressing salons, florists, china stores, piano showrooms, modistes and furnisiers displayed appropriate material, while at the new showrooms of Pilkington's Furniture, Ltd., a special cut-out tableau by Art Display, Ltd., was exhibited and powerfully flood-lit at night.

Signalling pennants, lifebelts, a naval ensign and bunting were used by Mr. Jordan to give the Regal's vestibule a gay atmosphere for the screening of "The Luck of the Navy" (A.B.P.C.). On each of a number of pennants—made by Art Displays—strung across the foyer, were superimposed announcements concerning the play-date.

Eight big store tie-ups were arranged concurrently with this scheme of decorations, and in each case the renter's 24 in. by 30 in. framed enlargement photographs formed the centre points of attractive displays. Furniture showrooms exhibited illustrations of battleships with tie-up phrases such as "We are the Big Guns of the furnishing trade," etc.; modistes co-operated by plugging Judy Kelly's gowns, while other appropriate links were secured for flashlamps and musical instruments.

PERSONAL APPEARANCE OF DAVE CROWLEY

High Speed Showmanship in Westcliff

High speed organisation and showmanship were demonstrated by G. E. Roberts, of the Metropole, Westcliff, when he booked Dave Crowley, the light-weight boxer to make a personal appearance twice nightly in connection with the film, "Golden Gloves" (G.F.D.).

When he had the instruction to go forward with the arrangements, it was only a few hours before the last local paper of the week went to press, but Mr. Roberts managed to persuade the editor to open its advt. columns and accept a splash announcement at a special reduced rate. Next day he had men distributing handbills from door to door while banners flew over the cinema and outside Crowley's training quarters at Southend.

The result was shown on the first night—Sunday—when, although Crowley was not appearing, the film itself attracted a new record for any one house since the cinema was opened a few months ago. When Crowley appeared on Monday night with his gym manager, Dickie Maxwell, he spoke of his forthcoming fight with Eric Boon, of his film experience, and of his intention to take a house in Westcliff.

INTENSIFYING AN ATMOSPHERE

Music and Lighting for "Frankenstein"

S. BLOMFELD, house manager of the S. Apollo, Ardwick, Manchester, was responsible for an effective prologue to the screening of "Son of Frankenstein" last week (ending August 26). At the conclusion of the usual organ interlude, Sydney Gustard, the organist, played a few bars of weird music. The theatre lighting was gradually extinguished and the main stage curtains opened to reveal a pair of eyes, blinking at regular intervals. Then from a front stage angle a huge nine-foot by six-foot head of Frankenstein was illuminated a vivid green, and thus was followed by mauve lighting from a more acute angle. The second colour gave the impression of movement. Next the stage lighting was gradually faded out and from the viewpoint of the audience the huge head appeared to move forward. Immediately the stage was blacked out, the film was flashed on to the screen.

Mr. Blomfield, who had the assistance of Geo. L. Mustoe (stage manager) and Wittenberg (electrician), staged the prologue at very little expense.

This is how it was done. Near the front stage was a black cloth in which there was a twelve-foot diameter opening in the centre. In line with this opening and flat against a black velvet cloth was the nine-foot by six-foot head of Frankenstein painted on beaver board. For the illumination of the head, the Holophane stage floats were used. With the theatre in darkness and only the head illuminated by the green and mauve lighting, the head appeared to be suspended in the centre of the stage.

TESTING DANCE BAND ENTHUSIASTS

"Lambeth Walk" Competition at Manchester

Harold E. Buxton has arranged a competition in conjunction with the *Manchester City News* to advertise the concurrent showing of "Lambeth Walk" (M.G.M.) at the New Oxford and Market Street cinemas—two J. F. Emery circuit theatres. Competitors are invited to place in what they consider the order of merit of the following six broadcasting bands playing "The Lambeth Walk": Billy Bissett, Billy Cotton, Henry Hall, Jack Hylton, Jack Jackson, and Joe Loss.

The main prizes are: 1st, three guineas and a three months' season ticket to the New Oxford; 2nd, six months' season ticket to the Market Street Cinema; 3rd, three months' season ticket to the New Oxford, while, in addition, there are seventeen prizes of double cinema tickets. Each entry must be accompanied by a half admission ticket to the New Oxford or Market Street P.H.

This competition, which is appealing strongly to dance music enthusiasts, is being well advertised by the *Manchester City News* without cost to the theatres. The first announcement occupied an 8-in. by 4-in. display panel on the front page and this is being followed up by further announcements week by week. Percy Horsfall is supervising the competition at the New Oxford Cinema.

"SPEND NOW" DRIVE IN BEXHILL

"You Can't Take It With You"

A carefully planned "Spend Now" campaign proved an effective publicity angle at Bexhill-on-Sea when applied to "You Can't Take It With You" (Columbia) at the P. House. Composite pages in the local Press, together with remunerative tie-ups with the Gas Co., radio dealers and piano dealers, advanced the drive.

Souvenirs from his own service in Egypt and the Sudan, together with numerous articles of interest loaned by retired Army officers residing in the district, were adapted by Mr. Grevatt for an unusual shop window display in connection with "The Four Feathers" (U.A.). Descriptive labels accompanied the various exhibits, which stimulated keen interest.



"THE MIKADO" AT MANCHESTER

Jean Colin's Visit

"The Mikado" was well publicised by W. A. Hockman, manager of the Gaumont, Manchester, where the film was shown last week (ending August 26). On the Monday good Press publicity was obtained through the personal visit to Manchester of Miss Jean Colin, who features in the film. On her arrival at London Road Station two bands played selections from the film, whilst a huge banner displayed was worded: "Manchester Welcomes Jean Colin, star of 'The Mikado'."

A tie-up was arranged with the music and gramophone department of Lewis's, Ltd., at whose emporium cut-outs were displayed on the ground floor and in the basement section. "The Mikado" book marks were distributed by some of the leading book libraries in Manchester. One of the Manchester newspapers also carried a composite page on the Tuesday.

Another tie-up was with the Ritz Ballroom, where there was arranged a Mikado dance. The Ritz dance band was one of the bands at the London Road Station when Miss Colin arrived in Manchester. Miss Colin visited the Ritz Ballroom to distribute the prizes for the Mikado dance.

The "encore" version of "The Mikado" was well received in Manchester, and Mr. Hockman secured wide publicity for this in both the local and national newspapers.

The film played to good business at the Gaumont throughout the week.

This fascinating tableau was presented at the Boscombe Carnival jointly by C. M. Floyd, of the Moderne, Bournemouth, and L. M. S. Knight, of the Astoria, Boscombe, in connection with their double presentation of TROUBLE BREWING (A.B.F.D.)

Interview Boost for "Gunga Din"

L. H. Harman, of the Regent, Weston-super-Mare, secured some fine publicity for "Gunga Din" (RKO-Radio) by arranging a preview of the film, to which he invited three local Indian veterans who fought on the North-West Frontier.

After seeing the film they were interviewed by the Press, with the result that a two-column story appeared on the front page of the *Western-super-Mare Gazette*, together with a photograph of Mr. Harman and his guests, on the Saturday before the Monday on which the film opened.



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THE KINE COMPANY OF SHOWMEN CHAMPIONSHIP

The solid silver shield offered annually by the Kine for competition among members of the Company of Showmen

Silver Trophy Awarded to A.B.C. Manager

AFTER careful deliberation, the committee has adjudged Reynolds Roberts, of the Ritz, Wallsend, as the winner, and the "Kine" has great pleasure in announcing that this astute showman has won outright the solid silver shield for the year 1938-39.

Very few points, however, separate the winner from the following managers whose well-conducted campaigns will be recognised with small replicas: S. J. Channing, Regal, Camberley; C. E. Stead, Odeon, North Finchley; R. Jordan, Regal, Rochdale; G. B. Kay, Ritz, Barrow; S. Newberry, Odeon, Norwich; G. Ray, Roxy, Birkenhead.

The committee of judges has also decided to give honourable mentions to R. C. Overs, of the Friars, Canterbury, and Douglas W. Rattee, of the Ritz, Nottingham, for their well-proved and consistent work which has placed them at the head of the remaining field of runners.

OUR Showmen have carried on. That is the first conclusion arrived at in an examination of the efforts made by members of the Kine Company of Showmen during 1938-39, a period of great mental tension caused by the succession of international crises and aggravated by the troubles arising from a diminished source of programme supply and by a reduction of potential patrons caused by the demands of one form or other of National Service.

The membership of this select association of showmen exhibitors has increased by over 35 per cent.—an achievement most gratifying considering the troublesome conditions faced by those exhibitors whose ultimate achievements warrant their inclusion in the Kine Company of Showmen.

Not only has our membership increased, but showmanship in general has also shown a definite upward trend. Indeed, the year 1938-9 has produced a crop of exploitation activities which is hard to equal.

National Service and the Kine

It is noteworthy that, concurrently with a consistent and obviously successful drive to keep the public kinemaminded, there has been evidence everywhere of a wholehearted endeavour to aid all forms of National Service. The cinema's avowed function as a social centre of its community has never been so strikingly illustrated as during the past year. The services of staffs and the full facilities of their premises have been placed unhesitatingly at the disposal of the sponsors of one (and sometimes all) forms of national endeavour. In many instances, the cinema has been the mainspring of such drives, and by their efforts our showmen have rendered a service to the country which is second to none.

Apart from the consciousness of the exhibitor of having contributed to the highest degree in his power to national well-being, there is, as the result of his efforts, a pleasurable realisation of the esteem in which the industry is now held by the authorities. Of course, the exhibitor does not look to tangible results from his endeavours in this direction, but it must be a considerable consolation to the exhibitor's pride in his job that these efforts resulted, more often than not, in the breaking of all attendance records. That is a direct tribute

to the true showmanship qualities and organising powers of managers concerned.

Apart from these special efforts, a glance through the KINE files reveals no lack of those lavish and spectacular campaigns upon which the popularity of the cinema entertainment has been built. Big subjects have never failed to encourage the highest instincts of publicity. At the same time it is evident there has been no neglect of the ordinary routine of exploitation. On the contrary, it is apparent that more energy and initiative than ever have been devoted to this form of "bread-and-butter" publicity, with the result that a steady sequence of patron-attracting campaigns has been maintained. One noticeable feature of these is the "specialised" methods devised by showmen to tackle their various subjects.

Realising that the days of the *en masse* publicity are over, more and more consideration is being paid to ways and means of aiming at various sections of the community *individually*. Naturally, it is difficult to lay down hard and fast rules for this form of advertising, but, generally speaking, the manager selects his broad-appeal campaign, and over and above this, commands the attention of the remaining "difficult" public by introducing a diversified field of appealing ideas embodying subtle messages.

True Value of Showmanship

Perhaps the chief examples of this modern form of advertising appear during the summer months, when publicity campaigns of a more orthodox (but nevertheless effective) nature are less in evidence. Instead, a wealth of bright, cheerful and unusual stunts are introduced to remind the less consistent of the cinema-going public that outstanding films are still being screened.

So much for the past, but what of the future? In some quarters it is argued that showmanship is worthless, that prospective patrons decide whether or not they want to see a particular film, and that no form of publicity whatsoever will cause them to alter their decision. These critics are naturally entitled to their opinions, but has it not been proved time and time again that the selection of a judicious exploitation angle is *essential*, firstly to let the public know what is being presented, and secondly, to persuade them to make up

their minds favourably? And as this is so, is it not reasonable to assume that publicity, applied correctly, of course, will continue to fulfil these aims?

It may be true that people shop for films entertainment nowadays, but in the same manner that the demand for a particular domestic commodity is largely influenced by advertising, so in the film business will prospective patrons be attracted to pictures skilfully and judiciously publicised.

If any strong argument is desired, it is supplied by views expressed by the key-men of the Trade.

"A Great Aid to the Industry"

During the presentation of prizes in a world-wide exploitation competition, A. S. Moss, general manager of A.B.C. referred to showmanship as an art which is "a great aid to the Industry." Not only Mr. Moss, but chiefs of most of the Trade's biggest concerns have uttered their praises of exploitation and emphasised its importance to the Trade as a whole.

With Odeon Theatres encouraging their managers to put over consistent exploitation by offering an inter-area challenge cup; G.B. presenting an annual showmanship shield; renters such as Paramount, General Films or Columbia arranging frequent exploitation competitions, and many other Trade organisations taking part in similar activities, it is only reasonable to assume that the art of publicity will remain as an integral and patent factor in the success of the cinema business.

This year, more than ever before, it has been an exceedingly hard task to differentiate between the commendable efforts of the long list of runners. In selecting the winner and runners-up, the committee of experts appointed to award the KINE silver shield and replicas has had to take many varying factors into consideration.

As in the case of previous years, the committee, when allotting the marks, has not limited itself to considering the number of times various showmen have had reports in the KINE, but instead, points have been awarded for ingenuity, economy, opportunism and consistency among other qualities.



R. ROBERTS



S. J. CHANNING

REYNOLDS S. ROBERTS, of the Ritz, Wallsend, winner of the Shield, entered the cinema industry as a doorman at the Regal, Hull, in 1934. After being associated with the openings of the Rex, Regis and Royalty, Hull, and Regal, Beverley, he returned to the Regal, Hull, as house manager. In March, 1937, he took up residence at the Regis, Hull, where he stayed to May of this year, when he was promoted to his present position at Wallsend.

S. J. Channing, who heads the list of runners-up, joined the industry in 1934. His first job was assisting in the Sunday opening campaign at Camberley. Through his successful work in the campaign, he was appointed manager of the Regal, Camberley, owned by County Cinemas, and in 1936, when County Cinemas took over the ownership of the Arcade, Camberley, Mr. Channing was appointed general manager of the two theatres.

Since his entrance into the cinema world Mr. Channing has been away on a number of Sunday opening campaigns for both the County and Odeon circuits, and all of these have been successful. During his earlier days in the Trade's visits to two County theatres at Green and Wimbledon, both of which were then running Mickey Mouse Club, stimulated his interest immensely, and as a result the third Mickey Mouse Club in the country was born, in April, 1938, at the Regal, Camberley.

Following on Mr. Channing's heels comes C. E. Stead, of the Odeon, North Finchley. Mr. Stead commenced his cinema activities just after the Great War with the Gaumont-British Corporation. After six years with this company he left to take over the management of the Sheen Cinema on



C. E. STEAD



R. JORDAN



G. B. KAY

the late Joseph Mears circuit. Later he joined Odeon to open their theatre at Deal, after which he was transferred to Finchley.

Closely following in the awards comes Reginald Jordan, of the Regal, Rochdale. Starting as a music and dramatic critic for a series of newspapers, he afterwards turned to the musical profession and formed and conducted his own orchestra. After a period in this capacity he turned his attention to the cinema industry, his first managerial appointment being in the early days of the Kingsway, Levenshulme.

The year 1935 saw Mr. Jordan as manager of the Winter Garden Theatre and Ballroom, Llandudno, and from here he enlisted with A.B.C. and managed cinemas in the Midlands and Lancashire. His next appointment was to open the Regal, Levenshulme. A year later, in 1938, he went to Rochdale to open A.B.C.'s Regal, which he is still managing. In addition to being a member of the KINE Company of Showmen, Mr. Jordan was winner of the first prize in a recent competition for the best exploitation of "Vessel of Wrath" (A.B.P.C.). Last February he was appointed secretary and treasurer to the committee for the first A.B.C. Film Ball in Manchester.

Another keen showman in the list of awards is G. B. Kay, of the Ritz, Barrow.

Only thirty-one years of age, he has had nineteen years' experience in the entertainment industry. At the age of twelve he was call-boy at the Queen's Theatre, Farnworth, and had the privilege of being of service to such artistes as Gracie Fields and George Graves. During his service there he was trained by T. Morton Powell, and at the age of twenty was appointed manager. When twenty-two Mr. Kay entered the cinema industry, was general manager of the Ritz, Farnworth, for Mortimer Dent, and later held the same position for James Brennan and Union Cinemas.

Three years ago he became manager of the Ritz, Barrow (his present position), and since that time Mr. Kay has achieved great success in running Kiddies' Clubs. He has won several competitions organised by Union Cinemas, including an award in five out of six exploitation contests.

Entering public entertainment as an actor in 1906, S. Newberry, of the Odeon, Norwich, spent several years with Fred Karno's companies. From these he advanced to take part in a number of shows with Charlie and Syd Chaplin, after which he returned to Fred Karno's as stage manager.

In this position he gained a great deal of experience, and on leaving Karno he went on tour with several shows as general



S. NEWBERRY



G. RAY

manager, including "Bing Boys Are Here" and "5064 Gerrard," which he brought back to the old Alhambra.

Soon after this he entered the film industry and managed Electric Theatres' West End cinemas. On leaving this concern he joined up with A.B.C. and went to Norwich, where he managed the Regent for eight years. Returning to London he reopened the Hippodrome as a variety house. Enlisting with the Odeon circuit, he was appointed manager of their Norwich house, which is now his present position. Mr. Newberry states that he thinks he is the first manager to use the air for publicity, for in 1919 he put 20,000 throwaways over Gloucester from an aeroplane himself.

Another runner-up for the KINE Showmanship Shield is Geoffrey Ray, manager of the Roxy, Charing Cross, Birkenhead, a J. F. Emery cinema.

He is, in point of years, one of the youngest managers in the country, being about twenty-two. Brother of Cyril Ray, who was in charge of the Tatler, Manchester, and is now on the staff of the *Manchester Guardian*, Geoffrey, who had been a pharmaceutical assistant at Bury, was "discovered" by Dennis C. Walls, the Midland supervisor for the Emery Film Circuit.

Appointed assistant manager at the Wicker, Sheffield, on March 14, 1938, this was his first cinema billet. As a trainee, under the Emery scheme, he qualified himself for promotion, and after a month became relief manager at the Palace, Nuneaton, and then, on May 16, 1938, manager of the Princes, Peterborough. In January, 1939, he was transferred to the Roxy, Birkenhead.

Around—the—London—Halls

MINOR PUBLICITY AT CAMDEN TOWN : GLIDER CLUB BOOSTS "Q PLANES" : VINCENT WAREING'S CLEVER MOVE

H. J. Court, manager of the Sydenham Rink, was on holiday when I called, but I had a chat with relief manager C. H. Putnam, who has been with G.B. since last May after long service with A.B.C. at the Robin Hood, Birmingham, and the Ritz, Hastings.

I noticed that he has been keeping up the standard of publicity used by Mr. Court, a large display board containing on a blue and black background a large head of Jesse James, the American bandit made famous over here by the 20th-Fox film, cut from a litho. poster. The colourful, menacing head showed up remarkably well on the sombre background of the board.

Elsewhere I saw a large notice-board headed "Here's the News," covered with publicity items, clippings from Press and campaign sheets, etc., and Mr. Putnam explained that this is a new circuit idea which has recently been adopted at all halls on Division 1 of the chain.

Meet Mr. Alexander!

At the Naborhood, Sydenham, I met R. Howard Alexander, formerly of Alexander Productions and now managing the hall for Oswald Brooks and John Wild. Following out the policy of the firm, Mr. Alexander spends as much time as possible in his foyer chatting with patrons and getting to know his public.

He told me that the hall is steadily growing more popular and already families of as many as seven and eight persons are regular patrons, returning week after week—and sometimes several times a week. Apart from building a useful mailing list and issuing both a monthly programme, he also distributes a weekly programme of unusual shape—a simple one-fold sheet measuring (closed) 2½ in. wide by 8 in. deep.

For those who don't want to carry this about as it is, this flimsy folder can easily be folded again and put in a pocket or handbag so as to be a constant reminder of what's on at the Naborhood.

Mr. Alexander hinted that negotiations are proceeding for the acquisition of yet another hall by this growing circuit.

A Gay Foyer at Sydenham

A carnival appearance drew me into the foyer of the Sydenham State, and I soon discovered that the secret consisted of a number of large coloured discs hanging from the ceiling, where they looked remarkably like large gaudy balloons.

The central disc—a white one—carried the message: "Our great autumn shows," and those around each had the title of a coming film, including "Three Smart Girls Grow Up," "Q Planes," "Streets of New York," "Spy in Black," "Lambeth Walk," "Idiot's Delight," and "The Mikado."

No one entering the hall could fail to glance at these gay reminders while walking to the pay-box.

Serials and "U" Programmes

Vincent Wareing has adopted a wise move at the Brockley Palladium. He is advertising that during the school holidays all his programmes consist of "U" films, so that the youngsters can make the most of their chance to seek amusement at the movies.

This is one of the relatively few metropolitan houses still showing serials.

Model 'Planes in Foyer

In the foyer of the North Finchley Odeon there is an interesting flight of model aeroplanes slung from the roof—a fine advertisement for "Q Planes" (Columbia), which was also announced by means of a colourful banner suspended under the canopy.

The 'planes were obtained by an approach to the Whetstone Glider Club, which provided 16 of them—one being an exceptionally valuable model fitted with a tiny petrol engine.

Datas on the Stage

When "Thirty-Nine Steps" (G.F.D.) was booked for screening at the Leytonstone Rialto a little while back, J. Clement Arscott had the bright idea of getting Datas (who is represented in the film by Wylie Watson) to make a personal appearance on the stage and answer any questions put by the audience.

To add point to his show, Mr. Arscott arranged for a "stogie" in the audience to ask Datas at the end of his act: "What are the 'Thirty-Nine Steps'?" and, just as in the film, Datas at first declined to answer.



Holidaymakers at Weymouth were told of the screening of THE MIKADO (G.F.D.) at the Odeon, by this picturesque street stunt arranged by C. J. Osborn Whitaker

Then, pressed for a reply, he began: "They are the leaders of an organisation..."

At that point he was "shot" from the body of the theatre, the lights were blacked out and immediately the trailer of the film was thrown on the silver tabs, beginning at the part where the film Datas is seen falling to the stage. By careful timing, this neat little drama was made highly impressive.

There was a curious coincidence about this performance, by the way, for the feature film then being shown was "You Can't Cheat an Honest Man," the star of which is W. C. Fields, and Datas remarked that he well remembered playing in the same music-hall bill at Sheffield with the bottle-nosed comedian (then a juggler) 43 years ago!

Mr. Arscott is not above trying any idea which seems likely to please his audiences, and recently he staged a little triangle drama, played by local amateurs after the manner of the B.B.C. feature, "I Want to be an Actor."

Easel Board Novelty

In the foyer of the Gaumont Palace, Lewisham, is displayed an easel board advertisement which struck me as novel. It consists of a background showing in silhouette the wide-legged figure of Jesse James painted in subdued colouring. Fixed over this was a cut-out on plywood showing Tyrone Power and Nancy Kelly, stars of the 20th-Fox film, embracing.

I have often seen cut-out lettering stuck on a board and at times portrait heads similarly affixed, but not previously an action cut-out superimposed on a scenic background. The effect was good.

Making the most of Hay

Advertising at the Queen's, Cricklewood, when I called there recently, consisted almost exclusively of a couple of cut-outs—one of them fairly ordinary, the other outstanding.

The former was constructed from a clipping from a litho. poster mounted on plywood and showed the characteristic portrait of the notorious Jesse James, kerchiefed and standing with legs astride. This was life-size and placed outside the entrance made an excellent advertisement for the 20th-Fox film of that name.

Inside the foyer, however, my attention was held by a really first-class piece of art work—another cut-out, this time of Will Hay. The perplexed comedian was shown in police uniform apparently in the act of taking patrons' names, and the artist had done his work so well that from the other side of the vestibule the figure looked almost solid.

An easel standing beside Constable Hay pointed out that the film concerned was "Ask a Policeman" (M-G-M).

Inside Publicity

Although there was little publicity to be seen on the front or in the outer vestibule of the Camden Town Gaumont I stopped for a chat with Manager R. W. Lane, who was surveying the world from within.

When I commented on the absence of display he explained that council regulations prohibit such things near the entrance, "but I've got a couple of little things inside," he added, and led me to the stalls crush hall, where I found a large, lively

cut-out advertising U.A.'s "Four Feathers," made to his own design.

Against a pale blue background on which were painted four enormous white plumes was set the leaping figure of the "fuzzy wuzzy" tribesman which has been used so extensively in publicising the film elsewhere. The contrast between the delicate, static feathers and the bounding black man was most marked.

Near by Mr. Lane has set up a large notice-board on which he places advance publicity, items of interest, a cast-list of the current week's feature, competition items, etc. He drew my attention particularly to an historic exhibit presented to him by a patron. It consisted of a long, narrow strip of paper on which was printed the programme of the Elphinstone Cinema, Bombay, on May 25, 1918, and I noticed that this included an orchestral overture, a scenic film, cartoon of "The Romance of Lloyd George," a Keystone comedy called "The Plumber," and six parts of a serial entitled "The Neglected Wife." A portrait of Ruth Roland appeared amid the welter of close type, and the reverse reverse of this ancient scrap of paper carried messages in native characters—no doubt the programme in Hindustani.

As an additional advertisement for "Four Feathers" Mr. Lane ran a simple little competition in which patrons were invited to name two players in a scene from an old film in which some of the "Feathers" cast had appeared and to say who was the third character represented in the picture by a white space. Those giving the right answers were awarded complimentary passes for the show.

Another interesting item on the notice-board was a sheet of biographies of the players in "Gunga Din"—Cary Grant, Victor McLaglen, Douglas Fairbanks, Jun., Joan Fontaine and Sam Jaffe.

This hall is one of the relatively few still presenting kine-variety three times daily.

Bedford Refurnished

I thought the frontage of the Bedford, Camden Town, looked brighter when I passed recently and Manager Adrian Homer (who has been there about three years under the A.B.C. régime and was recently engaged by Harry Day when control of the hall passed from the Maxwell circuit to the inquiring M.P.) confirmed that the building has been provided with a new neon outfit of modern style.

He also told me that an extensive scheme of interior renovation is about to be undertaken. The hall will be recarpeted, re-seated and completely redecorated throughout, the work being done out of business hours so that the show may go on uninterrupted. It is expected to take about a month to complete.

Construction at Crouch End

Originally built as an opera house, the Crouch End Hippodrome has, like many such buildings, a long entrance passage from the street to the auditorium and over this are two storeys which until the latter part of last year had been leased for 21 years to "The Welcome Club," which used them as a billiards hall and a ballroom.

Since termination of the lease W. E. Trent, Gaumont-British architect, has been plan-

ENCOURAGING AMATEUR TALENT : DECORATING AT NORWOOD : ADVICE FOR SALESMANSHIP : NOVEL PROGRAMME INDICATORS

ning complete redecoration of these premises, which were last in the decorator's hands in 1897, and the workmen are now busy papering, painting, installing new light fittings and central-heating equipment.

The stairs leading to these upper apartments ended in the vestibule of the Hippodrome and bricklayers are now building a wall to divide the entrance of the modernised rooms from that to the cinema.

The work of modernisation is expected to be completed by the end of September.

Manager W. Jackson took advantage of the presence of workmen and a temporary barrier in the corridor leading to the pay-box of the Hippodrome to work an astute advertising stunt in connection with a M-G-M feature he was screening. On the barrier he hung enlarged cut-out heads of Graham Moffat, Will Hay and Moore Marriott above a wide linen banner on which was printed the message: "If you want to know what's going on here ask a policeman."

Upper Norwood Looks Newer

Although manager A. H. Thomas, of the Rialto, Upper Norwood, was on holiday when I called there, I noticed that the front of the hall and the whole of the vestibule have been redecorated. The facade looks very smart in a new coat of green paint, with cream above, and the vestibule has been treated with cream on which red has been sprayed in a graduated layer fading off towards the ceiling, the panels of which have been given a coat of pale blue relieved with white splatter. This treatment and removal of the baskets of ferns and flowers which formerly hung from the ceiling have made the apartment seem much more spacious and airy. An air of luxury has been added by the introduction of several easy chairs and a settee. In the middle of the foyer stood an easel cut-out model of "Jesse James" (hero of the 20th-Fox film) and grouped around the foot of another board advertising "The Outsider" (A.B.P.C.) were several coloured-photo cut-outs of the two stars of the film, George Sanders and Mary Maguire.

Apparently the neon on the front of the building and under the canopy is being renewed.

Hints for Ice Sales

The sale of confectionery and ices is steadily becoming one of the most important and remunerative items of cinema service, but most managers are left to their own devices as regards supervising and developing this feature. Not every kine-manager is a born salesman, and many would doubtless welcome a few tips.

The July issue of *Progress*, the Odeon house magazine, contains an excellent page article by A. S. Fielding, of the circuit's Boston theatre, in which he places his own experience at the disposal of his brother managers and sets forth a number of excellent notions for setting sales of ices and "candy" soaring. He points out, for instance, that the long feature is detrimental to sales because it prevents the usual light-up interval during which the girls can get busy, and he makes the point that long rows of seats are more difficult from the selling angle than short rows because people in the middle hesitate to upset their neighbours by reaching over for small purchases.

He concludes by giving personal examples of how lack of initiative on the part of the sales girl herself can not only spoil business but even kill it entirely.

Odeon Claims a Bouquet

The directorate of the Odeon circuit has noted, with excusable pride, that five of the films voted by readers of the *Film Weekly* as the best released during 1938 have been booked for their halls, the pictures being "Pygmalion," "Sixty Glorious Years," "South Riding," "The Drum," and "This Man is News," and managers are recommended to use this fact in their publicity.

It seems to be part of Odeon policy at the present time to collect as fine a line-up of features as possible for the autumn season, and H. Elliott, of the Southgate house, stresses this in his managerial chat in the current edition of his house programme, for he quotes a note by Paul Holt in the *Daily Express*, in which he stated that, although patrons have grown accustomed to "shopping" for their entertainment, they don't really like having to do so and would prefer to patronise one hall if they could see all the best films there. Surely this is the essence of showmanship!

Westinghouse

CHEAPEST TO RUN

RECTIFIERS

Music for Creating Atmosphere

ALTHOUGH we have only a sextette of film releases to consider this week, they are of more than usual interest, especially as the list includes "The Mikado," presented in Technicolor with spectacular splendour. The fact that the London Symphony Orchestra was used for accompanimental work shows that the organ concerned meant the music to be above reproach. The ordinary atmospheric interlude is not required for this film, and I suggest a ceremonial fanfare purely as an introduction carefully synchronised to the introduction in which the sound musical introduction is played. The organ fanfare is about 1½ minutes and the non-sync. about 40 seconds, both being specially arranged for the purpose of such use.

"The Modern Miracle" is in reality the real life story of Alex Graham Bell, Scottish-born inventor. If the simple Scotch folk song, "My Ain Folk," is used I feel that we shall secure an effective introduction for this fine film.

In presenting the Beethoven overture, "Coriolan," before the screening of "Beau Geste," the opening and finale themes should be used, played in a restrained tempo that will lend the dramatic tension required for the opening sequence representing the relief force's approach to the "Fort of Death."

"BEAU GESTE" (Paramount)
CERT. A. 10,246 ft. Reg. No. not fixed. Reviewed in KINE. August 3, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Gary Cooper, Ray Milland, Robert Preston.
ATMOSPHERE.—Spectacular adventure melodrama of the Foreign Legion, adapted from the novel of F. C. Wren. Opening sequences deal with the relief force's approach to the "Fort of Death."
ORGAN.—Excerpt from Beethoven's Overture, "Coriolanus" (Hawkes, etc.), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
Non-Sync.—As organ, recorded by the B.B.C. Symphony Orchestra on H.M.V. D.B.2101.
LIGHTING EFFECTS.—Deep crimson only.

"THE MODERN MIRACLE" (20th Century-Fox)
CERT. U. 8,840 ft. Reg. No. F.1860. Reviewed in KINE. May 11, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Don Ameche, Loretta Young, Henry Fonda, Charles Coburn.
ATMOSPHERE.—Biographical drama dedicated to Alexander Graham Bell, Scottish-born inventor of the telephone. It is certainly irrefutable testimony that truth is stranger than fiction.
ORGAN.—Scottish Ballad, "My Ain Folk," Lemon (Boosey), presented as an introductory interlude, with adaptation from the vocal-piano copy.
Non-Sync.—As organ, recorded by the Columbia Dramatic Players on Columbia D.X.200.
LIGHTING EFFECTS.—Heather tint.

**When—It's Slides:—
ALL THE ORGANISTS
ARE MORGANISTS!**

MORGAN'S SLIDES
308, Gray's Inn Road, London, W.C.1.
Telephone: TOLLNOR 2534.

"THE MIKADO" (General F.D.)
CERT. U. 8,154 ft. Reg. No. Br.1401. Reviewed in KINE. January 19, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Kenny Baker, Jean Collin.
ATMOSPHERE.—Comedy operetta adapted from the Gilbert and Sullivan stage success. The London Symphony Orchestra are used as orchestral accompaniment, with an efficient chorus ensemble and fine solo cast. Technicolor presentation.
ORGAN.—"Fanfare for a Ceremonial Occasion," Ketelbey (Boosey), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
Non-Sync.—"Fanfare for Pageantry," Barry Tattenhall (Boosey), B.C. recording 106 (No. 1) (40 seconds).
LIGHTING EFFECTS.—Amber and red only: 20 seconds each in single sequence for non-sync., 1 minute and 1½ minutes in single sequence for organ.

"LUCKY NIGHT" (M-G-M)
CERT. A. 7,570 ft. Reg. No. F.1868. Reviewed in KINE. May 12, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR OCTOBER 9 RELEASES.

STARS.—Myrna Loy, Robert Taylor.
ATMOSPHERE.—Crazy inconsequential comedy of a wild-cap marriage of the daughter of a steel magnate with a penniless tramp and their misadventures afterwards.
ORGAN.—"Wedding of the Rose," Jessel (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
Non-Sync.—As organ, recorded on Columbia F.B.1313 by the Bohemia Novelty Orchestra.
LIGHTING EFFECTS.—Rose-pink only.

"SOCIETY SMUGGLERS" (General F.D.)
CERT. U. 6,726 ft. Reg. No. F.1758. Reviewed in KINE. April 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Preston Foster, Irene Harvey.
ATMOSPHERE.—Melodramatic story of the activities of a gang of jewellery smugglers and the counter-measures of Treasury officials to effect their capture.
ORGAN.—"The Pursuit" ("Minnehaha"), S. Coleridge-Taylor (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
Non-Sync.—As organ, recorded on Boosey-Hawkes B.H.1916 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Deep green fading to deep crimson only.

"THE ADVENTURES OF JANE ARDEN" (First National)
CERT. A. 5,221 ft. Reg. No. F.1560. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Rosetta Towne, William Gargan, James Stephenson.
ATMOSPHERE.—Newspaper comedy adventure melodrama, the first of a new series. Jewel smuggling is the chief theme of this film.
ORGAN.—"Fata Morgana," Robrecht (Boosey), presented as an introductory interlude, with adaptation from the piano-solo copy only.
Non-Sync.—As organ, recorded by Louis Voss and his Orchestra on Boosey B.C.1013.
LIGHTING EFFECTS.—Deep amber only.

"GRACIE" FAVOURITES

Make-up Entertaining Repeat Interlude

Cyril Busfield, organist at the Forum, Liverpool (manager, R. F. Scott), earned the congratulations of patrons for his excellent organ interlude a few days ago. This was given the designation "Our Gracie," and embraced old and new favourites of Gracie Fields, the songs being chosen to emphasize the versatility of England's most popular stage and film artiste.

"Ave Maria," "Walter, Walter," "I Love the Moon," "Sing as We Go," were all included in the interlude, the climax of which was the organ accompaniment of a gramophone record—played over the non-sync. equipment—of Gracie Fields' voice in the triumphant message of "The Holy City."

Many patrons have requested a repeat of this interlude, which is undoubtedly one of the most popular Mr. Busfield has yet compiled at the Forum.

Solo Organ Interlude (Series 2) No. LI

"THE WORK OF THE WORLD"

By JAMES BENSON
"Kinematograph Weekly"

It gives me very great pleasure to include a novel interlude in the series by James Benson, of the KINE. editorial staff, who, among other duties, edits the script of the organ interludes, frequently transcribing the slide matter into more concise form, thus

enhancing its appeal to the patron. The interlude covers a wide range of human activity, and having really good music and an interesting theme in its slide matter is artistic and arresting in character.

A. W. O.

No.	Slide.	Music and Publisher, etc.
1.	The Work of the World	Signature tune.
2.	"Laborare est orare" is an old Latin phrase meaning "To work is to pray"	"Prize Song" from the "Meistersinger." Wagner. (Hawkes.)
3.	And music which has its part in worship has also its part in interpreting human activity	Do.
4.	The craft of the smith, one of the oldest in the world, has a homely quality	"The Village Blacksmith," Weiss. "Songs of England." (Boosey.)
5.	Wagner gave it an epic value in the "Anvil Chorus"	Forging Song, "Nothing, Nothing," from "Siegfried Idyll," Wagner.
6.	Horses to shoe and ploughs to mend brought to the smith in olden days the most skilled of all craftsmen—the farmer.	"To Be a Farmer's Boy" (Refrain only). (N.C.).
7.	Yet another village craftsman was the cobbler. Do you remember this famous "Cobbler's Song"?	The "Cobbler's Song" from "Chu Chin Chow." Norton. (Keith Prowse.)
8.	At home, the work of the world is proceeding in the upbringing of children. Here is a cradle song written by Brahms.	"Wiegenlied" lullaby. Brahms. (Schotte.)
9.	Or there is the busy sound of the spinning wheel. This is the Spinning Chorus from the "Flying Dutchman," again by Wagner.	"Spinning Chorus" from the "Flying Dutchman." Wagner. (Hawkes.)
10.	Merchant seamen carry British manufactures all over the world. Before the days of steam, the sailor sang sea shanties at his work. Here is the popular "Blow the Man Down"	"Blow the Man Down." (Hawkes.) Record, H.M.V. B. 2898.
11.	Soldiers, winning or holding possessions overseas, had to march and fight. Remember "Boots"?	"Boots" (Kipling-McCall), refrain only.
12.	And the "Soldiers' Chorus" from "Faust"	"Soldiers' Chorus," Gounod. (N.C.)
13.	Labour in other lands reminds us of the serfs who towed the heavy barges on the Volga	"Song of the Volga Boatmen." Record, H.M.V. C. 1342.
14.	While on the American plantations the slave's sad reflections on the never-ending labour is interpreted in "Old Man River."	"Old Man River." ("Show Boat.") Kern. Refrain only. (Chappell.)
1.	In a lighter vein, the Toreador strikes a confident note as he glorifies his calling	"Toreador's Song," "Carmen" (Ricordi.)
1.	And the barber in the opera "Barbiere di Siviglia," who does everything, sings "Largo al Factotum."	"Largo al Factotum," song. Rossini (Ricordi.)
1.	Reginald Foort has interpreted the modern everyday work of the engine driver as the train leaves the station.	"Chou Chou." Foort. (Chappell.)
1.	So, having set all these good people to work, let's close with that old refrain "Work, boys, work, and be contented."	Refrain of Song (N.C.).

ORGANISTS' CONTINENTAL ENGAGEMENTS

Bobby Pagan back in London



CECIL HAMMETT



BOBBY PAGAN

CECIL HAMMETT IN LEIPZIG

A POPULAR SHOW

A letter from my friend Cecil V. Hammett received last week is of sufficient interest to give some of its details publicity. He has been in Berlin for nearly two months at the Scala with a revue which has been very successful and features a Hammond organ with its orchestra and as a solo instrument. He is now at the Operetten Theatre, Leipzig, where the show opened on August 3. This English company is, to quote his letter, "doing colossal business to packed houses and there is no doubt that the organ is a popular item."

He returns to London for a short tour till December 9 and then is booked to go to India for six months.

A. W. O.

ORGAN MUSIC IN THE PROVINCES

George Senior at Workington

Many letters reach me from resident solo organists who are in the smaller provincial towns where they are isolated from their brother-musicians and have little or no opportunity for interlude slide exchange or even musical numbers, some of which are now quite expensive to purchase in any numbers if they are compositions of a good class.

To these organists the KINE. interlude series is of great value and appreciated to the full, and in return I must say that many of these organists have done their full share in sending in their own original efforts.

A letter from George Senior, who has been since last January at the console of the six-rank Wurlitzer at the Ritz, Workington, in the county of Cumberland, is able to state that he is a regular feature of the programme, and the organ solo is considered as an essential part of the show by the musical patrons, which are so numerous in the North. The publicity given to this letter is merited as just one example of many organists who, having co-operation and friendly help from their management, can and do make the organ an asset to the cinema.

A. W. O.

Both organ interludes and stage shows are now a regular feature at the Lido, Ealing, where manager Arkell and his resident solo organist, Archie Scott, are co-operating well together to make these presentations an asset to the theatre.

A. W. O.

ORGANIST'S BROADCASTING ACHIEVEMENTS

H. M. Millen's Double Bill

H. M. Millen, manager-organist of the Majestic, Darlington, is to broadcast twice during September 9 from the B.B.C. theatre organ. The first time is on Empire wavelength at 7.45 a.m., and the second on National at 6.45 p.m. He will also broadcast from his home cinema on Wednesday, October 4 on Northern Regional.

Dudley Savage has just completed his first year as resident solo organist at the Royal, Plymouth, where he has broadcast during that period no fewer than 20 times, either on the Compton organ in this theatre or from the B.B.C. theatre organ. Considering that this young organist is not yet 20 years old, this is an outstanding performance. I remember hearing him give a recital at the Regal, Kingston-on-Thames, about two years ago.

WESTINGHOUSE INSTALLATIONS

Works Still Busy

Notwithstanding the present difficult times the equipment business is by no means dead, and some firms report quite normal business.

An instance is the Westinghouse Brake Co., who, following upon the recently opened Forum, Plymouth, and the Ritz, Stroud, announce a number of openings during the present month.

Two of these are in the Cardiff area: the Avenue, Ely, and the County, Romney. Other openings are the Ritz, Stroud, the Embassy, Bridgend, and the Regal, Hitchin, while farther north there is the Barcliff, Denton, Manchester, and a cinema at Towcester, and across the Irish Channel the Estoria, Galway.

One recent installation was obtained on the strength of a direct comparison with a competing equipment of arc watts versus mains consumption, the Westinghouse equipment showing a distinct gain in economy and efficiency.

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TELEVISION EQUIPMENT AT RADIOLYMPIA

A Medium Screen Receiver for Hotels

RADIOLYMPIA has this year great interest for the cinematograph engineer, since the great attraction this year is television. A large number of sets is on view, and in Television Avenue seventeen sets of different types can be compared.

On the Baird stand, H. Raymond is demonstrating the new M.P.9 hotel model receiver. This is intended for the comparatively small audiences, such as are likely to be found in an hotel lounge, and is so constructed that it can be wheeled into position and plugged up when needed. From a 4 in. cathode-ray image a 4 ft. picture is projected by means of a Taylor-Hobson 6 in. f/1.9 lens. The equipment is entirely self-contained, the E.H.T. unit with an output of 20,000v. being built into the base.

The Baird cinema receiver is also shown, and a notice states that 12 cinemas will be equipped by the end of this year, and 50 by the end of next year.

An Ingenious Aerial

In addition to various types of domestic receivers, an ingenious frame aerial, suitable for installation in a loft, is shown. The aerial proper and the reflector form opposite sides of a square supported on metal tubing.

Bush Radio, who formerly manufactured Baird receivers, now show an instrument of their own, using a 12 in. tube.

On the Scophony stand, J. Sieger is demonstrating domestic receivers of several types. An interesting piece of mechanism is a new model of the film transmitter, in which various minor improvements have been made.

Colour-coded Circuits

The E.M.I. cinema receiver is shown on the H.M.V. stand. Alongside it is an interesting domestic vision receiver, with all the circuits colour-coded, and, therefore, well worth study. In another E.M.I. exhibit is a large range of radio instruments.

The B.B.C. television studio, whence actual transmissions are taking place, is equipped with an E.M.I. camera. Vinten run-truck, Films and Equipments' boom, and Mole-Richardson lighting.

The Westinghouse Stand

The ubiquitous cathode-ray tube is pressed into service on the Westinghouse stand, where C. G. Portch and E. M. Harper use it to illustrate the principles of carrier-wave telephony, in which Westinghouse rectifiers, of course, find many applications. The stand is chiefly devoted to battery chargers, including the automatically controlled type introduced at Blackpool.

One of the most interesting scientific developments is the Augatron multi-stage electron multiplier, shown by Vacuum-Science Products, Ltd. This combines a

whole amplifier within a single bulb, giving an over-all gain in six stages of 1,000, running at a voltage of 2,000v., or about 300v. per stage. Each secondary emitter gives a gain of about 24, with the exception of the final stage, whose gain is 7. The output impedance is of the order of 250,000 ohms.

Simplification in Wiring

The applications of this device are very wide. Radio and vision receivers are shown in which the wiring has been reduced to an astonishing simplicity, in these cases the multiplier being of the grid-controlled type. The same principle is also applied to a photo-cell, and a model of a film sound-head showed a modulated output, direct from the cell of 8 m.a. The low capacity of the device makes it particularly suitable for television and other high-frequency work.

The G.P.O. stand is up to date in illustrating the world's air routes by means of a large fluorescent-lit globe. The Army, Navy and Air Force are represented by signalling sections and apparatus; their recruiting efforts are assisted by a N.S.S. Screenascope.

New Kinemas Planned

AND THEIR PROGRESS

Promoters and architects engaged on cinema building are invited to send particulars to the Editor, "Kine. Weekly"

BROMYARD (Herefordshire).—Plans for a new cinema were provisionally approved by the Herefordshire Entertainments Committee providing the building is completed within nine months. B. Longfield, proprietor of the Plaza, Bromyard, is sponsoring the scheme, the plans of which have been prepared by H. Skyrme. Accommodation will be for 294, of which 86 will be accommodated in a balcony.

SEDFIELD, SOUTH DURHAM.—Plans have been approved by the Stockton magistrates of a cinema to seat 400 to be erected in the High Street by William Turnbull.

LEAMINGTON SPA, WARWICKSHIRE.—A scheme for a cinema in Warwick Terrace, submitted on behalf of Raymond de Courcy and L. L. Dussault, has been approved, subject to the provision of a car park for 50 cars.



A Westinghouse rectifier in cubicle at the Astoria, Chippenhams

Illuminating the Sound Slit

FILAMENT MODIFICATION

VARIOUS means of obtaining an even illumination across the sound slit are discussed in a paper in a recent *Kinotechnik*. Unevenness of illumination is, of course, due principally to two factors: the gaps between the coils of the lamp filament, and the aberrations of the optical system. The first difficulty can be overcome by the use of a lamp having a flat strip filament instead of a coil; its ends are bent back to the supporting wires, so that the loss of light towards the ends, due to the conductivity of the lead wires, is avoided.

An alternative method is to arrange the lamp so that its filament is perpendicular to the slit, and its coils parallel with it. Such a system necessitates a filament whose diameter is large compared with its length. Although it is not so stated, one assumes that in this case a cylindrical lens would be used to concentrate the image of several coils into the slit.

Printing Variations

Two types of intermodulation distortion may be introduced by incorrect choice of negative or print exposure. In the first, due to the choice of either too light a print or too dark a negative, the operation is too close to the shoulder of the over-all characteristic curve, producing unsymmetrical distortion. The second type of distortion occurs when both negative and print exposures are too low, resulting in an over-all curve having excessive curvature at both ends; here it will be noted that the higher frequency is modulated at a rate equal to twice the low-frequency rate.

To measure such distortions, the low-frequency component is eliminated from the combined wave-form, and the resultant modulated H.F. component is rectified, and passed through a 200-cycle low-pass filter, which removes the ripples, leaving a wave whose A.C. component is passed through a transformer and measured on a volume indicator.

In another type of inter-modulation test a 9,000-cycle signal is amplitude-modulated at a 400-cycle rate and recorded. When "fill-in" between the wave-tips occurs a rectification is obtained so that a 400-cycle component is generated. Distortion producing even harmonics is readily indicated by this test, but it will not indicate distortions producing odd order harmonics.

In yet another testing method, known as the "Delta-db." test, a low amplitude signal 18 to 24 db. below overload is recorded at several biased values of light-valve spacings. The test print is measured by means of a volume indicator and the decibel difference in response between the various spacings is observed.

Other inter-modulation distortions dealt with include those arising in the amplifier and light valve; in the latter, in addition to the type of distortion already dealt with, as the "clash" point is approached there is a certain photographic effect, which results in an increase of total harmonic from 0.5 per cent. measured through the photo-cell monitor, to 2 per cent. measured on the recorded film.

Optimum Processing

Tests to determine optimum processing conditions are described, in which a number of recordings were made of a combined 60- and 1,000-cycle signal at three or four lamp current values, and several different prints were made at different densities, both films being developed to give a product gamma of unity. Average negative and positive densities appeared to be appreciably lower for best results than could be indicated by sensitometry. This is attributed to a reflection of the light rays from the far side of the base, and general halation effects, the latter of which can be reduced by reducing the exposure or by the use of a yellow-dyed emulsion.

Push-pull recording affords a much broader inter-modulation characteristic than the usual single-track record. Here the inter-modulation percentage is practically constant for print densities between 0.5 and 1 and for negative densities between 0.3 and 0.6. Noise-reduction bias currents, however, act in the same phase on both tracks and certain distortion products generated by the bias action will not be balanced out by the push-pull relation.

On the Bookshelf

FILM SURVEY FOR LIBRARIANS

A DISAPPOINTING PUBLICATION

CONSIDERING the neglect which William Friese-Greene has suffered at the hands of writers on cinematography, the appearance of a full-page portrait of the inventor in "The Cinema," a book recently published by M. Jackson-Wrigley and Eric Leyland awakens a welcoming response in the mind of a reviewer.

The emotion does not, however, last long, for the book abounds in statements which anyone with a knowledge of the industry will immediately challenge, together with misprints and a certain carelessness of presentation.

"Stories are no longer important," we are told. "Americans did not stop at dominating merely the film producing industry, but purchased chains of cinemas throughout England" (this, presumably, pre-1929). London Film Productions at Denham produces a million feet of film a week, and Pinewood is worked by the British Dominion Films Corporation.

Further, "it is to be regretted that the film has sunk to the level where it is considered only as a medium for cheap entertainment." Hollywood will certainly now use colour in season and out and will therefore deliberately choose themes that are better expressed in colour.

Perhaps this is enough by way of quotation, but one may point out that the authors have no clear view of the distinction between producers and directors (see chapter IV), and the modern studio camera, we may inform them, is no longer enclosed in a sound-proof booth capable of being propelled easily and silently.

The authors, who are public librarians, call their book a "historical, technical and bibliographical survey for librarians and students." The historical and technical pages number 59; thereafter, "Amateur Cinematography," "The Film and the School" and "The Film and the Library" occupy 48 pages. Then comes matter dealing with the Film Institute and a list of some educational films; a comprehensive bibliography, which includes books out of print and out of date; a list of outstanding films and certain historical data. Ninety pages are devoted to this portion.

The book is published by Grafton and Co. at 12s. 6d. net.

FINE GRAIN DEVELOPERS

Promising Alkali Disappoints

Triethanolamine, which was acclaimed a few years ago as a particularly suitable alkali for fine grain developers, has not turned out to be all that had been hoped. We have recently been experimenting with two compounds of somewhat the same type, which have interesting possibilities, reports T. Thorne Baker from New York.

These are hydroxyethyl ethylene diamine and morpholine, which with metol and hydroquinone give developers of excellent keeping quality, and with many panchromatic emulsions negative of fine grain having a noticeable increase in shadow detail have been obtained. These substances, like triethanolamine, are viscous liquids, only weakly alkaline, and form stable halogenated salts.

They both give results identical with those obtained with other alkalis such as caustic soda, the developers having a definitely lower pH.

NEW PATENTS

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2. price 1s. weekly (annual subscription, £2 10s.).

Applications

- 19403.—P. Johnston and E. F. Seeley. Kinematograph cameras, etc. July 4.
- 19059.—Kodak, Ltd. Process of colour photography. June 30.
- 18928.—F. D. Korkosz and J. J. Korkosz. Projection apparatus. June 29.
- 19034.—F. H. Le Sueur. Kinematograph films. June 30.
- 19067.—H. W. Privett. Combination of luminous demonstrations with keyboard musical instruments. July 5.
- 19088.—General Electric Co., Ltd., and D. C. Espey. Screens for optical projection apparatus. July 6.
- 19664.—Kodak, Ltd. Motion picture cameras of the magazine type. July 6.
- 20338.—C. N. McKerrow. Optical projection apparatus. July 12.
- 20360.—Tobias Tonbild-Syndikat Akt.Ges. Production of sound films. July 12.
- 22708.—J. Jany. Kinematographic filming of X-ray images. August 4.
- 22774.—Johns, Son and Watts, Ltd. and A. H. Tapper. Means for facilitating the storage, etc., of strips of photographic film. August 4.
- 22555.—Klangfilm Ges. Optical combination on polygonal prism. August 5.
- 23022.—K. Schinzel and L. Schinzel. Production of coloured pictures. August 9.
- 23023.—K. Schinzel and L. Schinzel. Process for making natural coloured photographs. August 9.

Specifications

- 509,009.—M. Harper. Apparatus for use with 16-mm. combined sound and picture film. (Divided out of 508,795.)
- 510,522.—W. Oelsner (trading as W. Oelsner and Co.).—Acoustical arrangements for studios, concert halls and the like.
- 510,446.—Kodak, Ltd., and B. Luboch. Hangers for photographic film.
- 510,329.—O. K. Kollw. Film guide apparatus for use in cinematograph and sound-film apparatus.
- 510,619.—W. G. H. Finch. Apparatus for reproducing from sound records of strip film.
- 510,596.—Lampen-und-Metallwarenfabrik R. Dittmar Ges. Brunner Akt. Ges. Device for uniting films.

Printed copies of the full Publications Specifications may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

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AUGUST 31, 1939



Akim Tamiroff, as he appears in THE MAGNIFICENT FRAUD (Paramount)

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING SEPT. 7

LONDON									
DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.			
Thur., Aug. 31	11 a.m.	Own Theatre	A Tramp in Killarney; Static in the Attic; Community Sing No. 26; Screen Snapshots No. 75; Jockeys Up; Golf Chumps; Big Town Commuters.	Columbia		U			
" " 31	8.30 p.m.	Cambridge	Winter Carnival; Cock of the Walk.	United Artists	Ann Sheridan...	—			
Wed., Sept. 6	3 p.m.	Cambridge	Shadowed Eyes; Moving Vanities; Devil Drivers.	RKO-Radio	—	—			
" " 6	8.30 p.m.	Cambridge	In Name Only; Five Times Five; The Pointer.	RKO-Radio	—	—			
Thu., " 7	3 p.m.	Cambridge	Meet Maxwell Archer; Lovely Devon; Television.	RKO-Radio		—			
" " 7	8.30 p.m.	Cambridge	Nurse Edith Cavell; The Ugly Duckling.	RKO-Radio	Anna Neagle ...	—			
Fri., " 8	6.30 p.m.	Cambridge	Lady of the Tropics	M-G-M	Robert Taylor	—			
BIRMINGHAM									
Fri., Sept. 1	10.30 a.m.	Forum	Each Dawn I Die	Warner	James Cagney	—			
Tues., " 5	10.30 a.m.	Scala	Miracles for Sale	M-G-M	Robert Young	—			
CARDIFF									
Fri., Sept. 1	11 a.m.	Capitol	The Magnificent Fraud	Paramount	Akim Tamiroff	A			
" " 1	11 a.m.	Park Hall	Miracles for Sale	M-G-M	Robert Young	A			
" " 1	11 a.m.	Odeon	His Brother's Keeper	Warner	Clifford Evans	A			
Tues., " 5	10.45 a.m.	Olympia	Daughters Courageous	Warner	John Garfield...	A			
DUBLIN									
Fri., Sept. 1	11 a.m.	Regal	Keep Your Seats, Please	A.B.F.D.	George Formby	U			
GLASGOW									
Fri., Sept. 1	10.45 a.m.	Regal	Each Dawn I Die	Warner	James Cagney	—			
Wed., " 6	10.45 a.m.	La Scala	What Would You Do, Chums?	Anglo-American	Syd Walker	—			
LEEDS									
Fri., Sept. 1	11 a.m.	Paramount	The Magnificent Fraud	Paramount	Akim Tamiroff	A			
Tues., " 5	10.45 a.m.	Ritz	Daughters Courageous	Warner	John Garfield	A			
Thur., " 7	11 a.m.	Ritz	Miracles for Sale	M-G-M	Robert Young	—			
LIVERPOOL									
Fri., Sept. 1	10.45 a.m.	Paramount	The Magnificent Fraud	Paramount	Akim Tamiroff	A			
" " 1	11 a.m.	Trocadero	Miracles for Sale	M-G-M	Robert Young	—			
MANCHESTER									
Fri., Sept. 1	10.45 a.m.	Paramount	Daughters Courageous	Warner	John Garfield	A			
Tues., " 5	10.45 a.m.	Theatre Royal	Each Dawn I Die	Warner	James Cagney	—			
" " 5	11 a.m.	Tatler	Animal Geography; Behind the Dykes; Criminals Always Blunder	Technique	—	—			
NEWCASTLE									
Fri., Sept. 1	10.45 a.m.	Grainger	Miracles for Sale	M-G-M	Robert Young	—			
NOTTINGHAM									
Tues., Sept. 5	11 a.m.	Elite	Miracles for Sale	M-G-M	Robert Young	A			
" " 5	10.30 a.m.	Scala	The Magnificent Fraud	Paramount	Akim Tamiroff	A			
SHEFFIELD									
Fri., Sept. 1	11 a.m.	Hippodrome	Miracles for Sale	M-G-M	Robert Young	A			
Tues., " 5	10.45 a.m.	Cinema House	The Magnificent Fraud	Paramount	Akim Tamiroff	A			
" " 5	11 a.m.	Central	Each Dawn I Die	Warner	James Cagney	A			
Wed., " 6	10.45 a.m.	Hippodrome	Daughters Courageous	Warner	John Garfield	A			

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SITUATIONS VACANT

WANTED, Resident Manager for cinema. Apply the Cinema, Richmond, Yorks.

MANAGER wanted, small cinema. Bucks; only first-class men need apply.—State age, experience and salary required, with references. T., Box 146, Kinematograph Weekly.

WANTED, Chief and Second Operator for small country town cinema.—Write, giving references, experience and lowest wages, Pilkington's Theatres, 20, London Road, Salisbury.

WANTED, Operator for small seaside cinema. B.T.H., Kalee; Blackstone engine.—Q., Box 143, Kinematograph Weekly.

SECOND Operator required for Swindon.—Fullest details to Charles Rowe, Vista Cinema, Westbury, Wilts.

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MANAGER desires change: South Coast or Midlands preferred; thoroughly experienced exploiter, competent and reliable; seven years' modern super experience; age 40; married.—Z., Box 128, Kinematograph Weekly.

MANAGER (35), competent all duties: experienced operator-electrician; moderate salary.—B., Box 130, Kinematograph Weekly.

MANAGER open for immediate engagement: pleasing personality; fully experienced all departments.—C. Law, 9, Eton Grove, Dacre Park, S.E.13.

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RELIEF Manager, age 24, 18 months' experience in super and country halls, keen exploitationist, desires change; would take Assistant Manager of large hall where opportunities for advancement occur, or position as Manager of small hall; go anywhere.—P., Box 142, Kinematograph Weekly.

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CHIEF, 12 years' experience, W.E., RCA, etc.; anywhere; excellent refs.—Further particulars write, Edwards, 207, Sternhold Avenue, S.W.2.

CHIEF Operator-Electrician, long experience, desires change; excellent references; W.E.; any plant, rectifiers; moderate wage.—R., Box 144, Kinematograph Weekly.

CHIEF Projectionist-Electrician seeks change, anywhere; first-class electrician and showman; any equipment; £4 weekly.—Dillon, 76, High Street, Ilfracombe.

OPERATOR at liberty; last situation 14 years; engagement terminated owing to reconstruction of company.—Operator, 262, Filton Avenue, Horfield, Bristol.

OPERATOR of many years' experience desires engagement; country hall preferred.—Offers to Q., Box 119, Kinematograph Weekly.

FINANCIAL

CAPITAL.—London Financial House of standing invites **SOUND PROPOSITIONS.** Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

FOR SALE AND WANTED

"MORRISON GYROTONE," the low-priced talking picture equipment, made to laboratory standards—specialists in Kalee projector overhauls, static rectifier manufacturers.—Gyrotone, Ltd., Colehill, Birmingham. 'Phone: Colehill 69.

WANTED, Paybox 6-way model "H" Auto-maticket; perfect condition and latest pattern, for immediate cash.—S., Box 145, Kinematograph Weekly.

PHILIPS.—Demonstration Model Projector, with soundhead, spool boxes, pedestal and lamphouse; additional necessary equipment also available; exceptionally reasonable terms; all in good running order.—Philips (Cinema Dept.), Century House, Shaftesbury Avenue, W.C.2.

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230 TIP-UP Seats, 194 in. centres, good condition.—Victoria Playhouse, Aston, Birmingham.

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BOOKS ON SOUND

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition (1931). Price 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SOUND MOTION PICTURES RECORDING AND REPRODUCING. By James R. Cameron. A new book of 320 pages and about 200 photographs and diagrams, covering the making and showing of sound motion pictures from the time the script is handed the director to the actual showing of the picture in the theatre. Covers Recording, Monitoring, Editing, Re-recording, Optical Printing, Recording Equipment, etc., etc. Reproducing, Equipment necessary for same. The book is right up to the minute, covering W.E. Microphonic, RCA new High Fidelity—Ultra-Violet Recording and Reproducing, Magnetic Recording, etc. Second Edition. New size—new data—new type. Completely revised (July, 1937). Price £1 11s. 6d. post free from Odhams Press Ltd., Technical Book Dept., 85/93, Long Acre, London, W.C.2.

MOTION PICTURES WITH SOUND. By James R. Cameron, with Introduction by William Fox (President of Fox Film Corporation). Contains nothing but "Sound Picture" information, 400 pages. Over 150 illustrations. (1929.) Price 25s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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BOOKS ON SOUND (continued)

TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 13s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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